THE NEW YORK DRAMATIC MIRROR

Vol. XXIX., No. 735. NEW YORK: SATURDAY, JANUARY 28, 1893. PRICE TEN CENTS.

ALBERT BRUNING

THE USHER.

Eleonora Duse stands on the art plank in her dramatic platform, and the *Herald* reporter who tried to interview her last week in a hotel elevator got well rebuked for his pains. If Duse had sought newspaper publicity in the usual way it would have been a different thing; but as she had made known through her managers that she came not here to speak but to act, the reporter deserved the rating he received for attempting to put her sincerity to the test. The publication of a circumstantial account of this "turn down" in the *Herald* proves that the enterprising spirit which moved the elder Bennett to get out an extra when he was horsewhipped still pervades that great establishment.

The Theatre of Arts and Letters' second performance next Thursday night is awaited with less interest than the memorable first, albeit there is some reason to believe that the plays to be acted on this occasion will be worthier of consideration. The plan of pinning numbered checks on seats has been abandoned. There will be no compromise on the reserved seat arrangement—people may sit where they like, first come first served. "The Board of Trustees desire to state," says the official announcement of Thursday's performance, "that although it is imperative that no hat or bonnet should be worn, this regulation is not to be considered as demanding evening dress." The subscribers are probably much more interested to know whether they will get five dollars' worth of arts and letters than to be told that they may dress to suit their own desires.

Troubles never come singly—neither do first nights. Here, after a fortnight of inactivity, come a myriad of notable events, dividing the allegiance of first-nighters and distracting dramatic critics who know from experience what a slender reed the reportorial sub is to rely upon. Next week will be busy also, but not to the extent of this.

Formerly it was brains that took journals to the top of the ladder. Now it is legs—if the experience of the pictorial society papers be any indication.

Richard Mansfield's latest exploit is to stir up Atlanta. The local press has devoted long editorials to what it calls Mr. Mansfield's "picayunish spirit" in disputing a bill of four dollars for the carriage that took him to the stage door. "If Mr. Mansfield wants cheap conveyance to and from the theatres where magnificent audiences await him," says the *Journal*, "he should go out into the street and strike his bargains with the drivers of weasles." I suppose that a "weasly" is Atlanta for the familiar species of decayed vehicle that passes in Gotham by the name of nighthawk. Of course Mr. Mansfield would spurn the humble and uncertain weasly or nighthawk as the medium for his professional goings and comings, but even an Atlanta carriage at four dollars a crack is cheap when remonstrance commands half-column newspaper editorials in addition.

It is said that the volunteers who participated in the benefit for the Press Club at the Casino last Thursday afternoon received neither thanks nor attention of any sort from the members of the organization whose treasury they were the means of enriching by quite a large sum of money. Several of them are reported to have expressed their dissatisfaction with the arrangements, and to have asserted that they should never again give their services for a similar object. It could be wished that this determination were sincere and that all members of the profession would forthwith register a vow never to play for any object that had no real claim upon their sympathies and their aid.

Every year in this city a dozen benefits are given that are an imposition upon professionals and are an abuse of the custom. Actors and singers rarely have any good reason to yield to the importunities of clubs or individuals that desire to clear a thousand or fifteen hundred dollars by the easy method of one of these performances, but they fear to refuse, because their sense of duty is not so strong as their dislike to criticism, even if it proceed from a harmless quarter. The consequence is that seldom does a benefit take place in which the participants offer their talents spontaneously. The benefit no longer seeks the beneficiary; the beneficiary seeks the benefit.

If charitable instincts or friendship were relied upon to secure performers it would be another thing; but, as a matter of fact, wires are pulled and pressure is brought to bear to induce or to oblige unwilling professionals of note to lend their names and their abilities to affairs in which they have no interest, personal or otherwise. A club composed of newspaper writers more than any other class ought to be debarred from taking benefits. If its own sense of the fitness of things is deficient, then the profession should supply the lack by frowning upon any attempt to coax or to coerce actors to play in order to get money that it is either unwilling or unable to raise by the exertions of its own members. No self-respecting club, it seems to me, whose membership is alien to theatricals either would or could accept funds secured in this way.

If members of the profession would take the trouble to express their views publicly on the abuse of benefits I believe that much good would result. A few words, plainly spoken by actors and managers of courage and influence, would embolden the great majority of those that are secretly opposed to indiscriminate benefit performances to come forward and take a bold stand against them. There are occasions enough, heaven knows, when benefits are proper and necessary, without permitting every non-theatrical club, every bar-supporter and every impecunious "good fellow" to impose upon professionals and to make it increasingly difficult to give substantial benefits for worthy objects.

The Chicago *Times* has made the remarkable discovery that to be learned is to be virtuous. "The one drawback in the way of high moral perfection among theatrical people is the want of learning," said that paper the other day. "The fact must stand that no class of people following any of the higher professions show as low an average in the scale of general intelligence as the people of the stage." This is insulting, because it is false. The general intelligence of actors is higher than that of any other calling, entrance to which is not had by special lines of preparatory study. And as for the artistic professions, I have known a number of representative painters, musicians, and sculptors, and I can say truthfully that whatever might be their proficiency in their own particular art, their general intelligence was not such as to put actors to the blush. The theory that morals go hand in hand with culture is untenable. The peasants of France are among the most moral people in the world. The immorality of artistic Paris is a by-word. Clergymen, statesmen, physicians fall from grace now and then in spite of their mental training and development. An acquaintance with science, history and literature is as desirable in an actress as in anybody else, but my Chicago contemporary's assertion that it is the women of the stage versed in these branches and few others that "have kept themselves unspotted," is too preposterously absurd to merit contradiction.

Some one said the other day that E. S. Willard "owned" Chicago. In a metaphorical sense he does. On Saturday night he closed a four weeks' engagement at Hooley's, the gross receipts of which were $40,000. The last weeks' receipts were a trifle more than $11,000.

In Chicago, by the way, it is suggested that Barrie's The Professor's Love Story resembles Gillette's The Professor, and that probably both pieces owe their origin to a German comedy. Mr. Gillette claimed originality for The Professor, and Mr. Barrie, I am told, wrote his play from an outline approved by Mr. Willard. The title was chosen by Messrs. Palmer and Willard.

There will be room for in New York next Summer for the new dramatic exchange to be established by Henry Greenwall and A. Y. Pearson. They have been looking for a suitable building the last few days and they have two or three in view, including one on Thirtieth Street, near Broadway. The popularity of Taylor's Exchange has proved conclusively that an establishment of this kind conducted fairly and squarely is appreciated. There is business enough every Summer to support liberally two such exchanges.

The exponent of oyster house methods in theatrical management is so elated with the success of The Fencing Master at the Casino and so correspondingly distressed by the fear that Mr. Aronson will not be able to carry on his own business successfully when that piece is taken elsewhere, that his anomalous condition of mind gives rise to considerable alarm. As a rule, the oyster house product has not proved palatable to the public or Profitable to the proprietor. Mather, the half-shell tragedienne, was a blight; All the Rage the public would not have in any style. Philip Herne was a hapless roost on toast; The Pemberton fry was a greasy fizzle. In these circumstances, having fluked something acceptable and pleasant at last, the first and only theatrical oysterer would show a little common sense if he held his peace concerning the management to whose record must be credited not one but many of the greatest comic opera successes this city has known.

LIBERALITY AND GOOD ENGLISH.

St. Louis Republic, Jan. 15.

The Dramatic Mirror shows signs of increased prosperity that indicate a growing recognition of its value by people interested in the stage. This is as it should be. The Mirror's critical column is the work of an expert, its other contributions by the New York staff are always timely and well written, and its special articles on the drama are often of a nature that entitle them to preservation in scrapbooks. Its general plan of conduct is characterized by liberality, tolerance and a love of good English; and its enlargement, with the current issue, to twenty pages, means that there will be a greater quantity of an already excellent quality.

GOSSIP OF THE TOWN.

James H. Wallick has filed an answer in the suit brought against him by Frank Dumont, who seeks to recover money alleged to be due him for writing and revising two plays for Mr. Wallick. The defendant says he made no contract with Mr. Dumont, but that at the latter's request he produced the plays, which he returned because they were not successful.

Fred. Cooper, well known as an actor and manager in the West, will open a stock theatre in Los Angeles, Cal.

J. Wesley Rosenquest sailed on the *Germania*, Wednesday, in search of novelty for next season.

Charles Coffee, of Harrigan's company, is seriously ill. He had suffered several hemorrhages and was forced to take his bed last Tuesday. He personated Jeems Jaggers in Reilly and the 400, and in The Mulligan Guard's Ball he was Walsingham McSweeney.

At the matinee at Harrigan's last Wednesday Joseph Sparks took the part of Edward Harrigan, who was suffering from hoarseness. Mr. Harrigan resumed his role in the evening.

Joseph Barrett has been engaged to go in advance of Later On, in which Wood and Sheppard will appear in the principal roles.

The first anniversary of the Fisher Opera House at San Diego, Cal., was celebrated on Jan. 11, when a benefit was given to Manager John C. Fisher. Charles Dickson and his company in Incog furnished the entertainment.

As Bride Nagle in Glen-Da-Lough, Adelaide Cushman in the fourth act of that play takes a position on the representation of a rocky cliff twenty feet above the floor of the stage. In Cincinnati on Saturday night, while she was in this position, she fainted and fell upon a narrow bridge, and the play was stopped until the frightened company rescued her. She was restored to consciousness and finished her part.

Manager Hanley, of Harrigan's Theatre, has made arrangements for a visit of Company G, Seventh Regiment, to the Mulligan Guards' Ball on Wednesday evening. There is no doubt that the militiamen will be highly entertained. Manager Hanley announces that Cordelia's Aspirations will not be presented at this theatre for some time to come, owing to the unexpected popularity of the present company.

T. Henry French has engaged Maggie Cline to appear on the roof garden of his new theatre on Eighth Avenue next Summer.

Leonard Boyne, the English leading man, who has been playing the principal part in The Prodigal Daughter at Covent Garden Theatre, London, has been engaged by T. Henry French to appear in the same part in this city.

Col. T. Allston Brown had an interesting article in the *World* of Jan. 15 on prominent actors and actresses who had commenced their stage careers as children. The article was in line with one in THE MIRROR that destroyed the arguments recently advanced by Elbridge T. Gerry.

Manager Harry Mann distinguished himself early last Monday morning by carrying an alarm from his residence, 491 Boulevard, to the engine house on West Eighty-third Street of a fire that seemed to come from a fence around a vacant lot near by. The firemen responded, and the fire was found in a sewer, where waste paper had become ignited in some mysterious way.

The Detroit *Journal* says of the debut of Gertrude Evelyn Coghlan in that city last Monday night: "She sustained the minor part of Mon acceptably and easily. She gives abundant promise of being an actress worthy of the name of Coghlan."

Manager Frank Carlos Griffith, who will direct the Leavenworth Case, has engaged Marie D. Shotwell, late of Daly's company, and Emma Cushman Tuttle, late leading lady with Margaret Mather, to respectively play Mary and Eleanor Leavenworth. It is said that John Stetson wished to engage Miss Shotwell for his second The Crust of Society company.

Souvenirs in the form of silver eau de cologne holders were distributed at the performance of the Isle of Champagne last Thursday night.

John Hazelrigg and Charles B. Cochran, the English comedian, have secured the rights to an original comedy that they will conjointly produce in the English provinces next season.

Beauty alone or talent alone respectively accomplish much on the stage. When beauty and talent are combined, they leave little to be wished for in an actress. The picture above is that of a handsome and talented woman—Etta Reede—who is at present playing leading business with the twin stars, Willard and William Newell, in The Operator. Miss Reede has won high praise from both the press and her management for her charming personation of Lillian Turner in this play. Etta Reede was born in Ravenna, O., and made her first appearance in the Euclid Avenue Opera House, in Cleveland. Her superior voice brought her into prominence in comic opera, but her talent as an actress was so unmistakable that the drama claimed her effort. She directed a company of her own in repertoire for three seasons. She has been seen throughout the United States in a wide range of parts, and has been favored with press notices that compare most favorably with those written upon the work of any leading lady in the country.

A Minneapolis girl named Exie de Lambert declares that she was the model for the Montana silver statue. She says she posed six hours a day for weeks for its most feminine outlines.

John H. Williams, of Brooklyn, an actor with Fanny Davenport, appeared in a Brooklyn Police Court last week, and complained that during his absence from the city his wife had packed up all the belongings in their flat and disappeared.

Bettina Girard is very ill at a private hospital in West Forty-third Street. She formerly appeared in comic opera, and recently won attention for her acting in Dartmoor.

A. A. Warren's Nobody's Claim company will reopen about Feb. 10 with a stronger cast than before. All the scenery is being repainted, and a train effect two hundred feet long will be introduced. Mr. Warren says he will leave nothing undone to make the play a success. The tour will extend to St. Louis, will consume fourteen weeks, and eight weeks are booked in week and three-night stands.

Beatrice Moreland was recently called upon in Hartford, Conn., to play Dora, in Diplomacy, owing to the illness of Sadie Martinot, with but one rehearsal, but acquitted herself so ably as to win the enthusiastic approval of Rose and Charles Coghlan. Her success was genuine and thoroughly pleasing to the audience.

Charlotte Tittell joined the company playing The Wife, and The Charity Ball in Mobile, Miss Drake leaving for New York. The business of this company is reported good.

Ovide Musin's company was in a railroad wreck at Des Moines, Ia., on Jan. 12. Mr. Musin was so seriously hurt that his dates for two weeks were canceled.

Eugene Sweetland has been specially engaged for Marguerite Merington's Good Bye at the Boston Museum.

Advanced pupils of the College of St. Francis Xavier gave the first part of Shakespeare's King Henry IV. before a large audience in Chickering Hall last Thursday evening. John J. Dolan as King Henry, Francis R. Stark as Prince Hal, Charles R. Gardiner as Prince John, Lourdes Dowling as Falstaff, and C. A. Kane as Hotspur pleased the audience.

A benefit in aid of the Hampton Normal and Agricultural Institute was given at Daly's last Thursday afternoon. The Hampton Singers appeared in Bradbury's cantata of Esther. Charles Dudley Warner made a brief informal address before the performance. The receipts, with donations, amounted to about $2,700.

The eleventh annual benefit of the Boston Theatrical Mechanics' Association took place at the Boston Theatre last Thursday afternoon, and was a great success. The executive committee included John J. O'Brien, Charles E. B. Tyler, Louis Baer, John C. Mullalley, D. B. Craig, William P. Prescott, James McElroy, Henry A. Colbert, James A. Murray, James L. Miller, T. H. Garraughty, and M. P. Pickering.

Manager Lee Ottolengui, who proposes to produce Edgar Selden's play, A Scandal in High Life, at the Grand Opera House, Brooklyn, next May, is busy arranging for that event. The play will have elaborate printing, special scenery and new costumes, and the company will be carefully selected with reference to fitness for individual parts.

A sister of Robert Downing has adopted the stage.

It is said that when The Guardsman is produced at the Lyceum Theatre George R. Sims, its author, may visit his country and witness it.

ZELDA SANDERS

("The Sweetest Girl in the World") in

DRAYTON HALL

A Southern War Drama by ALEXANDER BUME FORD.

NEW YORK ENDORSEMENTS:

Press. Little Zelda Sanders made the hit of the day at the Standard Theatre. She appeared as the star in Alexander Bume Ford's play, Drayton Hall. In the prayer scene at the end of the second act, where the child enters the room as Jack and Will are about to fight a duel, she made a beautiful picture. Sister Dora had forgotten to hear her say her prayers, and she insisted that Jack and Will pray with her, but the two men were in no mood for praying; but with a drowsy, unaffected innocence the child drew them toward her with her baby pleadings, and, as they knelt together, the white-robed little girl repeated the lines of the Lord's Prayer, with the little eyes closed in sleep, and she sank into the arms of the men she had unknowingly brought together.

There were other pretty scenes in Drayton Hall, but none that held the audience with such intensity. The play is built around a Northern soldier who escapes from the stockade and is hid away by Elsie Drayton, who is fond of the prisoner boy.

Zelda is just ten years of age and has been famous as a child beauty. She is as clever as she is beautiful. The part she played was as long as that of Fauntleroy, yet the child never forgot a line or missed a cue.

Commercial Advertiser. Sarony said he could not remember having seen anywhere in the world so beautiful a child's face.

Evening World. Drayton Hall culminates in an intensely dramatic situation. Zelda's exquisite beauty fits her for the night prayer scene.

Advertiser. Little Zelda Sanders acted with remarkable intelligence and knowledge of stage work for one of her years.

Sun. An audience crowded the Standard Theatre yesterday; the attraction was the first performance of Drayton Hall. Zelda Sanders easily led in favor with the audience, and her efforts were certainly worthy of much commendation.

World, Jan. 30th. Zelda Sanders, "the sweetest girl in the world." A crowded house at the Standard Theatre yesterday . . . Drayton Hall a success. Zelda Sanders was the heroine of the piece, and played in a spirited way. Hearty applause greeted her every appearance.

Allan Dale in Evening World, Jan. 30th. Zelda Sanders makes a hit. Zelda Sanders, who appeared yesterday at the Standard Theatre, is not less gifted than was Elsie Leslie or Gertie Homan. Her role gave her many opportunities, and she lost none of them. She was childish, petulant, pathetic, heroic, and innocent. In the prayer scene she was particularly effective, and this scene was the best in the play. The Standard Theatre was crowded, and little Miss Sanders had a very cordial reception.

Herald. Zelda is a wonderfully beautiful child. Her presence created quite a sensation, and her remarkable beauty attracted all eyes. A large audience applauded everything, and after the second act called the author before the curtain.

World. Zelda Sanders is the most beautiful child in Brooklyn. Napoleon Sarony, the grand old photographer gave her the largest number of sittings ever given a person in a single day.

Recorder. Drayton Hall, at the Standard Theatre, introduced a very clever play to the notice of the public. It is a play full of interest and contains some skilful character drawing. The play is unique, perhaps, in allowing the burden of the work to fall on the role of Elsie Drayton, which was filled by Miss Sanders in a manner that astonished even her most sanguine friends. She displayed an absence of faults that was truly wonderful.

Mercury. Zelda Sanders shone as a very Bernhardt.

Recorder. As a child Adelaide Neilson had not one-half the beauty and grace of this newcomer.

Drayton Hall, with Zelda Sanders and a competent cast, will make a short tour of the South before appearing in New York city for a run during the Summer months. Managers of first-class houses only, will please communicate with EVERETT LANGDON, care MIRROR Office, in regard to open time in Southern cities, between Feb. 20 and May 30, 1893. Immediate dates desired between New York and Washington.

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CUES.

Manager Knowles, of the Columbia Theatre, Brooklyn, with the guardians of the children that appear in Wang, applied to Mayor Boody for a license permitting them to sing in that theatre last week, but upon opposition by Superintendent Watkins of the Gerry Society the application was refused.

Fletcher Osgood lectured at the American Academy of Dramatic Arts on "The Voice as an Agent of Human Expression" last Thursday evening at the Berkeley Lyceum Theatre.

James B. Delcher will star Daniel A. Kelly in a new comedy-drama called The Haymaker next season. Mr. Delcher says a first-class company will be engaged, new scenery painted, elaborate printing put out, and that the mechanical devices will include one very novel effect.

By an error of the types, it was stated in THE MIRROR last week that the By Proxy company had ended a brief tour of New England. The For Money company was meant. By Proxy is playing New York State, and was in Albany last week.

J. W. Healy, property man of The Still Alarm company, slipped and fell out of a car backward while loading scenery at McKeesport, Pa., several days ago, and sustained dangerous, if not fatal, injuries. He is at the Hotel White, in that city.

It is said that Harry E. Sanford, who is now ahead of A Fair Rebel, will be business manager of the Grand Opera House, in this city, next season.

Walter Stearns Hale, with Alexander Salvini, played the king in Don Cæsar de Bazan with great success after but one rehearsal, in St. Paul, during the absence of William Redmund from the company recently.

J. Canfield, who played Scrub, the bell boy, in Dr. Cupid, with Frank Daniels, was taken ill recently, and C. E. Grapevine assumed the role on very short notice. Mr. Grapevine was so successful, however, that he was retained in the part, while Mr. Canfield, on his recovery was cast for D. L. Dow's part of the inventor.

Harry Thompson, manager of The Midnight Alarm, and Della Gilbert, of that company, were married on Jan. 14 at Bloomington, Ill.

The hat reform in the Tremont Theatre, Boston, is a fact. The Boston *Herald* says: "High hats are as scarce at a performance in that theatre as a royal straight flush at an ordinary encounter *à la carte*."

Edward Marble will write a play for George Wilson for next season of the order of Tuxedo. It will be called Lenox, and the scenes will be laid in the Berkshire Hills.

Walter Granville has taken the place of Courtenay Thorpe in Rosina Vokes' company.

Charles Bradley, an English dramatist and novelist, has arrived in San Francisco from Australia. Mr. Bradley intends to settle in the United States, and New York is ultimately to be his headquarters. He has written among other things a spectacular play of Australian bush and gold field life, called The Gold Escort, and after the production of one of his other dramas in San Francisco, he will proceed to New York to lease a theatre and make arrangements with a manager for its production. He says that 150 people will be required in the leading scenes with six steeplechasers and riders. The Juron gold fields, the Australian alps, and the rocky ranges of New South Wales are among the big sets to be illustrated by the spe

Matters Willett is very ill.

The ushers in the Opera House at Fargo, N. D., struck for an increase in wages last week.

Paul C. Blum, manager of The White Squadron, spent Sunday pleasantly in New York with his numerous friends.

John Martin, formerly with The Still Alarm, is in the city.

Mary Anderson, of Salem, Mass., who made her debut last November, has been engaged by John Stetson to play Violet in his second Crust of Society company.

A comedy called The President will open a Spring season in Ohio on Feb. 6 under the management of Sourbeck and Coner.

The Baroness Blanc says that if she is well enough she will start for California the end of this week. She also says that she has secured a new play and will abandon Deception.

Florence Chase, of the Irish Visitors company, which closed the week before last, says that the fares of all the people were paid to this city by Joseph McKever, who was in charge of the organization. Manager Benedict having skipped away, leaving Mr. McKever without bookings. The company is to be reorganized by Mr. McKeever, who expects to have it on the road again in good shape inside of two weeks.

There is some talk that a company, including Edith Crane, Amy Busby, Robert Vernon, Vinton Eyre and Tyrone Power and many others will play in Canada this Summer in a repertoire of standard and new plays.

May Robson, Henrietta Crossman, Grace Henderson, Charles Welles, Otis Harlan and Edwin Stevens will appear in Gloriana at the Union Square Theatre next week. A one-act play called The Major's Appointment, dramatized partly by Nelson Wheatcroft, will also be presented.

Ole Olson was the attraction at the fifth opening of the Grand Opera House, Boston, last week. The play was well received, souvenirs were distributed, and between the acts dissolving views of European countries were produced.

Fitz and Webster, managers of A Brezy Time, have introduced the "missing word" device. They give ten of the best seats to a performance to the first ten persons that send them the missing word in a paragraph printed on their circular advertising the offer. W. S. Butterfield, business manager, writes that it is a great success.

Glen-Da-Lough, with J. K. Murray in the cast, is meeting with success everywhere. W. H. Powers, the author and manager, claims this production as his best effort. Glen-Da-Lough will be seen in New York next week.

Fred W. Sidney will be in the cast of a one-act play to be produced at the Fifth Avenue Theatre by the Theatre of Arts and Letters on Thursday.

C. M. S. McLellan, the librettist of Puritania, denies the report that he will write the score of another opera.

This is what a newspaper man calls S. Goodfriend, Charles Frohman's indefatigable press agent: "The statistician, critic, boomer, inciter of public interest, major domo, prophet and optimist of Charles Frohman's forces."

The Irish Statesman will be produced on Wednesday by Carroll Johnson. It will be the only play that Mr. Johnson will play henceforth.

Richard Neville, formerly dramatic critic of the *World* and of the *Commercial Advertiser*, will be the critic of a new morning paper to be published in Brooklyn.

Harry Corson Clarke is still making a hit. He celebrated his thirtieth birthday Dec. 30.

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AL. HAYMAN, MANAGER.

The adjective "napoleonic" has never been coupled with Al. Hayman's name—probably for the reason that he has shown more judgment than daring in the gradual process of achieving the prominence that he enjoys today in American theatricals.

Mr. Hayman is known to the public by his enterprise, not by his pictures. His face has never been subjected to the highly-colored imagination of the lithographer, nor has his photograph been exposed to the tortures of the daily newspaper artist. In point of fact, no one has been able to find a photograph of Mr. Hayman. Our artist managed to secure an off-hand sketch of him in his office one day last week. It is thus that THE MIRROR is able to present the first portrait of this manager that has ever been published.

In height Mr. Hayman is above the medium. He is slightly inclined to portliness. His head is well shaped and of the size that indicates plenty of brains. It is bald on top. The hair remaining at the sides and back is thick, tinged with grey, and worn close-cropped. His eyes are dark, his nose straight, his chin firm. A moustache conceals his mouth. He dresses well, his carriage is erect and brisk, he speaks slowly and as if every word were weighed and selected carefully.

He is a keen and attentive observer. He is absorbed in business. He thinks, dreams and talks theatre. He is unostentatiously charitable, but he conceals successfully the sentimental side of his nature—if, indeed, it possesses such a side. He lives luxuriously, but quietly. He has never shown any disposition to flaunt his wealth or to boast of his success. He is shrewd, but square. He lives up to his contracts with others, and he makes others live up to their contracts with him.

Mr. Hayman began his career modestly. In this respect he is the antithesis of his former chief, Colonel Jack Haverly. He has been connected with the profession as a manager for twenty years.

He started as manager of the Langrish and Glenn Black Crook company in 1872. It was a prominent organization in that day. He toured this country and Mexico with it. Later he organized and made a world's tour with the Royal Illusionists, composed of Kellar, Linglook, Cunard and Yamadeva. He remained with the Illusionists until 1876, when he settled in Australia, and, in partnership with F. E. Hiscock, managed leading theatres in Melbourne and Sydney. Five years later he went to England in the interest of these theatres.

Haverly happened to be in London at the time and he engaged Hayman to succeed Daniel Frohman as manager of the Fifth Avenue in this city. Here Mr. Hayman remained until Haverly became bankrupt. In 1882 he went West and took hold of the Bush Street Theatre in San Francisco. That marked the foundation of his present fortune.

It was a year of commercial depression and theatrical affairs were at a low ebb; but Mr. Hayman made it the most successful season the Bush had ever known. Feeling that he understood and could handle the San Francisco public he leased the Baldwin Theatre inside of a year. It had had the reputation of being a losing investment. Season after season it had netted only losses for its owner. The profession shunned it. It was called a "hoodoo." Theatrical quidnuncs said that Mr. Hayman was walking deliberately to his doom when he leased the house. How badly they were mistaken is shown in the history of the Baldwin, which prospered from the very start under Mr. Hayman's direction, and which is to-day unquestionably one of the most valuable theatrical properties in the United States. He also controls the California Theatre in San Francisco.

His other theatres are the Marquam Grand in Portland, Ore., the Salt Lake Theatre in Salt Lake City, the Tabor Grand in Denver, and the Columbia in Chicago. He is also a partner in the Columbia in Brooklyn. All these are handsome and successful theatres.

Mr. Hayman was interested in the New York and road production of Shenandoah, and he now has interests in such touring attractions as John Drew, Aristocracy, Jane, and various others.

Mr. Hayman has made New York his residence for several years, and now he is a metropolitan theatre proprietor. The success of Charles Frohman's stock company induced Mr. Hayman and Frank Sanger a year ago to offer to build a theatre for it in this city. The offer was accepted and the Empire Theatre was built. It will be opened on Wednesday night of this week with the production of Belasco and Fyles' new play, The Girl I Left Behind Me.

The Empire—the period of whose interior architecture and decoration suggested the name—is next door to the MIRROR building, at Broadway and Fortieth street. It possesses every device and improvement known to theatre construction. It is thoroughly fire-proof. The authorities of the Building Department say it is a flawless structure.

Mr. Hayman does nothing for the sake of notoriety. He is not a self-advertiser. He is a man of sound business sense and shrewd judgment. When he undertakes anything it is not with a view to being exploited in the papers but to the substantial results. That is why the public hear little of him in the way of promise and much in the way of performance.

Al. Hayman's name is a synonym for solvency when it is attached to an enterprise; it is also a guarantee of merit. Ask anybody in California how good Hayman's name is pecuniarily, theatrically, and otherwise, and you will be told that it is 22 karat fine. Ask the same question in Portland, Salt Lake City, Denver, Chicago, Brooklyn and this city, and the answer will be to the same purpose.

It was rumored last week that Mr. Hayman sighed for more fields to conquer and that he had been looking at eligible theatre sites in Philadelphia. This rumor Mr. Hayman contradicts flatly.

AL. HAYMAN.

Sketched from life for The Mirror.

"Is it to be your policy to manage more theatres?" THE MIRROR asked him yesterday.

"No fewer theatres," was the laconic answer.

HENLEY A PERMANENT STAR.

E. J. Henley informs THE MIRROR that he intends to continue permanently at the head of the company now supporting him in Our Club at the Union Square. It is not known generally, by the way, that Mr. Henley produced Our Club five years ago—at the time of his first appearance as a star upon his departure from the Wallack stock company.

Mr. Henley has recently had any number of offers from managers, but he proposes to devote himself to the establishing a company of his own.

"I have several plays on hand," says Mr. Henley, "that I am anxious to stage before long. One is an adaptation of 'The Tale of Two Cities' in which I shall play Sydney Carton. Another is a dramatization of 'Daniel Deronda' in which I shall appear as the opium fiend. I shall play a return engagement at a Broadway theatre within a few weeks.

When asked what kind of parts he intends to play henceforth Mr. Henley said:

"I am an actor—or, at least strive to be one, and I welcome any kind of part. I think that I can make as much of a success in comedy as in serious work."

Still Mr. Henley's forte is without doubt in the direction of romantic melodrama. Those that have seen him in the Prince in Moths, the old pirate in The Romance of a Poor Young Man, and St. Ormonde in The Louisianian can testify to the vividness of his delineation of such intense characters. The thought suggests itself in this connection that a revival of a series of standard melodramas, such as The Iron Chest, Identity, Robert Macaire, The Gunmaker of Moscow, with Mr. Henley in the principal parts would at least be interesting.

AT HER OLD IMPOSTURES.

Superintendent Hibberd, of the Charity Organization Society, informs THE MIRROR that Edith Hoyte is again practising her impostures and that the society is watching her closely. This woman's favorite mode of mendicancy is to pretend to be an actress in distress. She uses various aliases and tells ingenious stories of great variety, shrewdly calculated to excite the sympathies of the professionals that she hopes to victimize. Her operations are confined chiefly to pitiful begging letters sent to stage doors and to actors' hotels. A complete exposure of this woman's methods appeared in THE MIRROR of April 4, 1891.

Look for the big sensation "The End of the World." ".

MADGE LESSING IN OPERA.

Madge Lessing informs THE MIRROR that she will leave Koster and Bial's on May 15, and will then devote herself to comic opera. She will sing soubrette roles. She believes that the field in that direction has few occupants. Miss Lessing has been a prime favorite for three years at Koster and Bial's. She is a pretty woman and a clever dancer. She has played boy's parts in burlesque. She appeared as Fatima in Blue Beard, Clarette in Madame Angot, and as Eurydice in Orpheus. A shadow-dance of hers made a pronounced hit last Summer, and a wooden shoe dance that she has introduced in The Miller's Daughter has also become popular. For a fortnight Miss Lessing has been resting, but she will resume her part in The Miller's Daughter week after next.

DAVENPORT AND DUSE.

Victorien Sardou was busy all last week sending cablegrams to Elisabeth Marbury, his American representative. He had been informed that Eleonora Duse intends to appear in Fedora. The managers of Madame Duse have believed that she could appear in that play without interference from its author, but Sardou says that he has given permission to Duse to act in it in Italy. Fanny Davenport has the sole rights to it in this country.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

ACADEMY OF MUSIC	Comic
ALHAMBRA	James H. Wallick
AUDITORIUM	Chicago Orchestra
CASINO	Haverly's Minstrels
CHICAGO OPERA HOUSE	Crust of Society
CLARK STREET	Eva Kendall
COLUMBIA	Miss Helyett
GRAND OPERA HOUSE	Alexander Salvini
HAVLIN'S	James J. Corbett
HAYMARKET	Donnelly and Girard
HOOLEY'S	Nat C. Goodwin
MCVICKER'S	Marie Wainwright
PEOPLE'S	New York Specialty Co.
SCHILLER	German Season
WINDSOR	A Railroad Ticket

PHILADELPHIA.

ARCH STREET	South Before the War
BIJOU	Dorothy and Variety
BROAD STREET	Julia Marlowe
CHESTNUT STREET	Mrs. Potter and Kyrle Bellew
CHESTNUT STREET OPERA HOUSE	Denman Thompson
EMPIRE	Charles A. Gardner
FOREPAUGH'S	The World
KENSINGTON	Sefton and Watson's Vaudevilles
LYCEUM	Fay Foster Burlesque
NATIONAL	Lost in New York
PARK	Charles Frohman's Boston Stock Co.
PEOPLE'S	Waifs of New York
STANDARD	East Lynne
WALNUT STREET	Marguerite

BOSTON.

BOSTON	Babes in the Wood
BOWDOIN SQUARE	Devil's Auction
COLUMBIA	A. M. Palmer's Stock
GLOBE	Francis Wilson
GRAND OPERA HOUSE	Lillian Kennedy
HOLLIS STREET	W. H. Crane
HOWARD ATHENÆUM	The Scout
MUSEUM	Good Bye
PARK	Temperance Town
TREMONT	Nadjy

BALTIMORE.

FORD'S OPERA HOUSE	A Mad Bargain
HARRIS' ACADEMY	Superba
HOLLIDAY STREET	A Busy Day
LYCEUM	Little Tippett
HOWARD AUDITORIUM	The Smuggler
KERNAN'S MONUMENTAL	Gus Hill's World of Novelties

CINCINNATI.

GRAND OPERA HOUSE	The Grey Mare
HARRIS'	Light on the Point
HAVLIN'S	Spider and Fly
HEUCK'S	Around the World
POKE'S OPERA HOUSE	The Emergency Man
WALNUT STREET	(Mr. and Mrs. Sidney Drew) Ali Baba

ST. LOUIS.

GRAND OPERA HOUSE	Roland Reed
HAGAN	Milton Nobles
HAVLIN'S	The Last Mail
OLYMPIC	Clara Morris
POPE'S	Struggle of Life
STANDARD	Hart's Boston Novelty

PITTSBURG.

ALVIN	E. H. Sothern
BIJOU	Aunt Bridget's Baby
DUQUESNE	August Junkermann
GRAND OPERA HOUSE	Kidnapped
HARRIS	Skipped by the Light of the Moon

WASHINGTON.

ACADEMY OF MUSIC	County Fair (Neil Burgess)
BIJOU	Cousin Joe
GRAND OPERA HOUSE	Glen Dy Lough
NATIONAL	Bostonians

CLEVELAND.

LYCEUM	The Voodoo and Joseph
JACOBS'	Shadows of a Great City
STAR	Harry Williams' Own Co.

SAN FRANCISCO.

BALDWIN	Charles Frohman's Comedians. Arabian Nights
BUSH STREET	Spider and Fly

DENVER.

TABOR GRAND	Charlie Dickson Incog.
BROADWAY	Pauline Hall Opera

KANSAS CITY.

COATES' OPERA HOUSE	Joseph Murphy
GILLIS OPERA HOUSE	Bottom of the Sea

NEW ORLEANS.

ACADEMY OF MUSIC	Jane
GARDEN DISTRICT	Barlow Brothers' Minstrels
GRAND OPERA HOUSE	Richard Mansfield
ST. CHARLES	Underground

MINNEAPOLIS.

BIJOU OPERA HOUSE	McKee Rankin
GRAND OPERA HOUSE	Stuart Robson

DISSENSION AT THE CASINO.

Alexander C. Lassen, a director in the company that controls the Casino, who sought office in order to fight the Aronson interest, has issued a circular letter to the four hundred stockholders urging them to turn the Aronsons out. Lassen declares that the Casino, which has never paid a dividend, could be made profitable to the shareholders with economical management, and suggests that the house be rented outright either to a theatrical manager or to companies. Lassen says that the recent vaudeville experiment netted a loss of $30,000 to the company. Hostility to Rudolph Aronson has taken the form of assaults by a minority of the stockholders on several occasions, but he has always come out victorious, evidently possessing the confidence of the largest stockholders.

THE LIGHT ON THE POINT.

Messrs. McGiven and Lawrence are presenting their new scenic production, The Light on the Point, in Cincinnati this week. The play has sensational features of an original and effective character, and the management has engaged a good company to interpret it. Messrs. McGiven and Lawrence may be addressed at Taylor's Exchange.

WILSON BARRETT'S PRONOUNCED SUCCESS

The distinguished author-actor, Wilson Barrett, is meeting with pronounced success in his third American tour. His week of Jan. 2 at the Queen's Theatre, Montreal, beat all the records of the house, and press and public were unanimous in their praise of his acting and productions.

Mr. Barrett has just concluded a two week's engagement in Boston. How successful it was may be judged by the following reply to a query made to its famous manager:

CLOSE THEATRE,
MR JOHN STETSON, Proprietor and Manager.

BOSTON, Mass., Jan. 30, 1893.

MR. A. S. PALMER, Business Manager Wilson Barrett.

DEAR SIR:—I am pleased to inform you that the receipts of Wilson Barrett's engagement will far exceed my expectations; they will reach at least $18,000 on the two weeks.

This, considering the remarkable bad weather we have had since his opening, is certainly a splendid showing.

I was very much pleased with Mr. Barrett's performance of "Pharaoh." It is certainly a beautiful play and I think Mr. A. S. Palmer, who sat in the box opposite me and saw the performance, will agree with me.

Wishing Mr. Barrett every success, and with best wishes to yourself and family,

I remain, Yours respectfully,
[illegible] artist. JOHN STETSON.

P. S.—I shall be pleased [illegible] next season.

A Scenic Production!

THE DRAMATIC ROMANCE,

THE LIGHT ON THE POINT

McGIVEN & LAWRENCE, Taylor's Exchange, 38 W. 28th Street.

NEW YORK THEATRES.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
The Queen of Comedies,
JANE
with
JOHNSTONE BENNETT
Next Week—THE SPAN OF LIFE.

CASINO

Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
Last Nights
De Koven and Smith's Most Tuneful Opera.
THE FENCING MASTER
With MARIE TEMPEST and
the J. M. Hill Opera Comique Company.
Admission, 50c.; Orchestra, $1.00; Balcony, $1.

PALMER'S THEATRE

Broadway and 30th Street.
A. M. PALMER, - - Sole Manager
LAST TWO WEEKS.
Still crowding the theatre.
ARISTOCRACY
BY BRONSON HOWARD.
Evenings at 8:15. Saturday Matinee at 2.

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GREENWALL AND PEARSON, Lessees and Managers
MR. E. J. HENLEY
in
OUR CLUB
Matinees Wednesday and Saturday.
Next week—GLORIANA, with the original cast.

BROADWAY THEATRE

Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
LAST NIGHTS.
Last Matinee, Saturday at 2.
THE NEW SOUTH
Evenings at 8. Matinee Saturday at 2.
Professional Matinee, Thursday, Jan. 26.
Jan. 30, first production of the American Spectacular Drama, NINETY DAYS.

LYCEUM THEATRE

Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
Another Great Lyceum Success.
Sardou's Splendid Comedy,
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At 8:15. Matinees Thursday and Saturday.
Secure seats two weeks ahead.

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ALEX. COMSTOCK, - Sole Lessee and Manager
MILITARY SPECTACLE.
SHILOH
200 People. Marching Troops. Brass Bands.
Matinees, Wednesday and Saturday.
Prices, 15, 25c., 35c., 50c.

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Every Evening. Matinees, Monday, Wednesday and Saturday.
Operetta—Vaudeville—Novelties.
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Chanteuse Excentrique. Contortionist.
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Comedian.

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Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Magnificent success of Mlle. Paquerette, J. W. Kelly, Vesta Victoria, Bonnie Thornton, Ller. Birk and Randall, Les Majoris, French dancers; the Ryders, McBride and Goodrich, Marion and Belle, Watson's Dogs.

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Corner 21st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
The Beautiful Western Romance.
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Next Week—SADIE HASSON.

NEW YORK THEATRES.

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M. W. HANLEY, - - - Manager
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With all the original music by DAVE BRAHAM.
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CASTE
Thursday, Jan. 27,
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The Eminent English Actor,
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And his London Company in the following remarkable repertory: Monday and Wednesday night and Wednesday matinee, PHARAOH. Tuesday and Thursday nights, BEN-MY-CHREE. Friday night, THE NEW HAMLET. Saturday matinee and night, THE SILVER KING.
Next Week—ACROSS THE POTOMAC.

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Matinees Wednesday and Saturday.
Next Week—The Bostonians in ROBIN HOOD.

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De Mille and Belasco's four-act drama,
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Matinees Thursday and Saturday.
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Introducing Wallace Ross, the champion oarsman.

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Matinees Wednesday and Saturday.
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Seats 1,000. Population of town, 10,000. Suburban towns, 30,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address WM. H. TROWBRIDGE Proprietor, South Framingham, Mass.

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THEATRES.

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THE BASTROP OPERA HOUSE
Seating capacity, 700. Ground floor. Population 2,000. Complete scenery. Open dates.
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NONE BUT FIRST-CLASS COMPANIES NEED APPLY.
No cheap or repertoire companies booked.
NOW BOOKING FOR 1893-94.
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Handsomest and most complete theatre in the State. Seating capacity, 700. Electric lights, steam heat, commodious dressing rooms, stage 30x60x50, elegant scenery and decorations; everything new. Population of city, 4,000; tributary population, 20,000. Will be opened Nov. 25. A few first-class attractions wanted for next season.
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New and complete. Only first-class theatre in the city. Good available open time for first-class attractions.
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Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
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On a direct line from New York, Boston & Montreal.
House entirely new. Will open the week of Jan. 23. Floors pitched, opera chairs throughout; four boxes, two loges. Seating capacity about 900, population 8,000, depth of stage 30ft., proscenium opening 30ft., height to gridiron 45ft., twelve complete sets of scenery. $1,000 worth of stucco work used in decorating. All modern improvements; none but first-class attractions booked.

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In her latest success,
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SEASON 1892-93.
LEADING WOMAN
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Ophelia, Desdemona, Julie de Mortimer, Lady Anne, Marie.
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Playing an extensive repertoire of high-class productions in America.
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Mr. George Seilhamer, the famous critic, writes in *Taggart's Times*: "Wilson Barrett's Hamlet will be the model for the future because it is intensely human."
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Last season with Francis Wilson.
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[redacted]
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Fourth Season Frank Daniels' Company.

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Great success in costumes for Puritania (Pauline Hall Opera Company).
No. 2 Union Square, New York.

IN OTHER CITIES.

Correspondents of this paper are regarded neither to ask nor to accept press courtesies from Hoyt and Thomas, the firm of variety theatre managers, or from any person or persons representing them in any capacity whatsoever.

LOUISVILLE.

The Tar and Tartar filled a satisfactory three nights' engagement at Macauley's commencing 16. Fred. Frear acceptably filled Digby Bell's old part, Muley Hassan, and Annie Myers, Addie Lord Reed and Marie Dressler also did good work. Chorus comely; costumes bright. Fanny Davenport 23-28.

The Danger Signal, with Isabel Morrison in the principal part, was the opening attraction at the Masonic 16-21. It tells a well connected story of adventure, and gives opportunity for the introduction of some very realistic sensational effects.

Lillian Lewis 19-21 in Lady Lil, her new play, drew very large audiences. The play caught popular favor. The star is an old Louisville favorite.

A Fair Rebel on a return visit was the offering at Harris' to big business. Fanny Gillette repeated the success of the first engagement and the pleasing play was properly presented by a capable co. Midnight Alarm follows 23-28.

The Rooneys, Katie Mattie and Josie in Lord Rooney offered a fine entertainment at the Bijou. Katie's make-up and imitation of the distinguished Pat are life-like and amusing. The dancing of Mattie calls for mention.

At the New Buck Lily Clay's Colossal Gaiety co. drew the customary large houses. A first-class variety bill was offered, the performance concluding with a burlesque introducing the entire co. Irwin Brothers' Specialty co. 21-28.

The Charity Ball, a local social event, brought out all Louisville swelldom 12. Manager Quilp contributed the use of the Auditorium, and Business Manager Camp aided in making the occasion a success.

Mrs. Leslie Carter and Lottie Collins are booked for an early appearance at the Auditorium.

R. L. Britton, of Harris, Britton and Dean, was one of the visitors of the week.

H. P. Mawson, author of A Fair Rebel, is engaged upon a new play. The scene is laid in New Orleans, the action occurring during the Mardi Gras festivities.

The effect of the extremely cold weather upon the attendance of the various places of amusement has not been so noticeable as might have been expected. The local managers have aided in measures for the relief of the suffering poor, the Wnalens starting with a liberal subscription to a free coal fund.

Julian Munoz, a young Louisville musician, has composed a number of songs which will soon be published. Mr. Munoz is a natural musician, playing a number of instruments and doing a whistling specialty that would make him a success were he to adopt a professional career as he has been urged to do.

Vice president elect Stevenson will occupy a box at Macauley's during his projected visit here. The Watterson Club will have him in charge.

Thomas Nelson Page read before a large audience at Liederkranz Hall 16 from his latest Southern stories.

Will Mandeville did not leave with R. E. Graham. He will spend a few days here visiting his home people and then leave for New York. John Strauss has also closed season, leaving the Mr. and Mrs. Sidney Drew co.

The testimonial to Currie Duke, the young violinist, at the Auditorium 30 promises to be a success. Among those who will assist are Harry De Lorme and his wife.

The opening of the big concert co. with Nordica, Scalchi, De Puente and others at the Auditorium is exciting general interest.

Sunday Truth calls attention to complimentary mention in Chicago papers of the ability, musical and otherwise of Silas Leachman, an old Louisville boy. Surmounting many obstacles he has come to the front as a comedian and mimic of rare merit and a musical genius of a remarkable kind. He is a brother of William Leachman, who married Mattie Hornby.

Louisville joins in the general regret at the death of band master Cappa. He brought his band here upon the occasion of the big Southern exposition, and made many warm friends during his stay. Kentuckians have always since expressed appreciation of courtesies received when visiting in New York and calling upon the celebrated leader. Peace to his ashes.

CHARLES D. CLARKE.

PROVIDENCE.

Zola's Therese as given by Mrs. Potter and Kyrle Bellew at the Providence Opera House 12-14 proved a good drawing card and the house was filled at all four performances. While the piece is very good and was satisfactorily presented, three nights of horror and destruction is quite enough. To quote the Providence *Journal*, "other plays may be forgotten, but the last act of Therese will linger in the mind, a phantom of horror. The Prodigal Father was presented 16-18 and drew large audiences. Carmencita, about whom we have so frequently heard and read, made her first appearance here, in connection with this amusing comedy, and delighted the patrons with her inimitable Spanish dances. Primrose and West's Minstrels 19-21; good advance sales. The Lost Paradise 23-28.

At Keith's Aunt Bridget's Baby drew large audiences week ending 24. Charels H. Yale's New Devil's Auction opened for a week 16 to a large and well-pleased audience. The specialties were good and the scenery very artistic. The Power of Gold 23-28.

At Lothrop's Museum, week of 16, Jay Hunt, with the support of Justin Paige, Frankie Bell, and Lothrop's stock co., gave Roland Reed's comedy success, Cheek, to large houses. Unknown 23-28.

At the Westminster, Sam De Vere's Vaudeville co. closed a profitable week 24. The London Gaiety Girls have returned for another week, and were applauded by a crowded house at the opening 16. Several changes have been made in their programme since seen here early in November, all of which have strengthened the co. Marie Sanger's Burlesque co. 23-28.

The Orchestra of New York, Walter Damrosch, conductor, gave the second in this season's series of concerts at Music Hall Friday evening, 13, Madame Marie Van Cauteren and Payne Clarke assisting as soloists. The programme was one of unusual interest, and the audience made up in enthusiasm what it lacked in size.

Another music hall promenade concert, under the management of C. H. Baxter, was given 16, and dedicated to the Rhode Island and Narragansett Wheelmen of this city. Reilly's National Band and Baby Lou, New York's child artist, furnished music.

A large and fashionable audience welcomed Anton Seidl and the Metropolitan Orchestra at the grand Wagner concert given in Infantry Hall 17. Great credit is due Manager Lovell for securing so fine an attraction.

May Prindle severed her connection with Lothrop's stock co. Saturday evening, 14, and her parts have been assigned to Frankie Bell.

Kate Purssell, now playing on Lothrop's circuit, is about to organize a co. for the road.

Stuart Russell was in town during the week of 9-14.

C. H. Harter has succeeded F. A. Page as advertising agent at the Providence.

W. H. Strickland, in advance of Lost Paradise, H. F. Seymour, of The Power of Gold, and Robert Mills, of the Marie Sanger Royal Burlesque co., arrived here 17. HOWARD C. RIPLEY.

NEW ORLEANS.

Charles Frohman's Junior Partner co. was warmly received 16-21 at the Academy of Music. The play is full of merriment and is done by an excellent co. Business good during the week.

Annie Pixley, who has always been in the very front rank of soubrettes, did a splendid business at the Grand Opera House 16-21.

The St. Charles Theatre was dark 16-21 on account of the failure of Barry and Fay to keep their engagement. Underground is due 23-28.

The French Opera House continues to be the great rendezvous of all lovers of music. The event of the present week is the first performance this season of Lohengrin.

Next week, beginning 12, we are to have Jane, the jolly, at the Academy of Music, and Richard Mansfield, scholarly and artistic, at the Grand Opera House. This will be Mansfield's first appearance in New Orleans.

R. Prosper Landry, formerly assistant treasurer of the French Opera House, died at Donaldson, La., 13.

A plan is on foot in this city to organize an Opera Guarantee Association of 400 members, each of whom will be responsible for the sum of $50 or a proportionate less amount in case of a deficiency. This is done in anticipation of the pecuniary failure of the present season of French opera.

Frank A. Slocum, advance representative of Richard Mansfield, who is in the city, had the misfortune to sprain his ankle.

J. Tannenbaum, manager of the Mobile Theatre, was in the city for a few days this week.

Harry B. Bell, the comedian with Annie Pixley, being indisposed, William Gill, the author of her play, Miss Blythe of Duluth, has taken his place.

LAMAR C. QUINTERO.

ST. PAUL.

The week of 9-14 proved a gala week at the Metropolitan Opera House in the engagements of Salvini and Modjeska, and the large and brilliant attendance accorded them. Modjeska and her excellent co. presented Henry VIII., Mary Stuart, and Macbeth 12-14 to full houses at advanced prices, the elite being largely represented. The plays were fairly staged and the scenery and mountings appropriate and effective. Modjeska's Katherine of Arragon and Mary Stuart were fine personations. Her Lady Macbeth was a strong impersonation. Modjeska is a great favorite with St. Paul theatregoers, and met with a most cordial and complimentary reception, favored with repeated calls. Otis Skinner's admirable acting in the roles of King Hal, Mortimer and Macduff won for him noticeable and well-merited recognition, a worthy support to the star. John Lane's Cardinal Wolsey was an excellent piece of acting and won him a hearty call before the curtain. His Burleigh and Macbeth were strong characterizations. Annie E. Proctor well deserves praise in her fine and effective impersonation of Elizabeth. Beaumont Smith's excellent impersonation of Robert Dudley won very favorable recognition. B. G. Rogers and Mrs. Beaumont Smith do praiseworthy work in their respective roles. The engagement is a success. Theodore Bollmann's German co., embracing a number of very clever artists, presented The Milkmaid of Shoenberg 12-14 to a large and well pleased audience, giving a very creditable performance. Stuart Robson presented The Bachelors, Married Life, She Stoops to Conquer, and Henrietta 16-21, opening to a full house, a fashionable and appreciative audience. Mrs. Robson was charming as the young widow, Mrs. Eva Clinton, playing the part in a very taking manner. Mrs. Gabrielle McKean does excellent work as Mrs. Mouser, and makes the most of the part. W. H. Ellwood and Madeline Bouton were praiseworthy in their respective roles. The advance sales promise a fine week's business. Evans and Hoey 23-28.

At Litt's Grand Opera House McKee Rankin presented the pleasing comedy drama, A Kentucky Colonel, 15-21, its first production in this city, opening to full houses. Frank G. Campbell was excellent as Boyd Savely. Charles Crosby played the part of Buck Bineman cleverly. Belle Stoddard sustained the role of Luzelle in a praiseworthy manner. Helen Lee was very clever as Sue. The play took well with the patrons and promises a good weeks' business.

At the Olympic Theatre a good bill was presented 15-21. Elopement and The False Wife were given with a good cast, also a fine olio of specialties, to good houses. New people: The Montaliens, the Lamoyne Brothers, Charles E. Lambert.

During the past week the weather was exceedingly cold and severe, yet the theatres did a fine week's business.

Notwithstanding the large advance sale for Modjeska, three days ahead, Salvini played to S. R. O. Tuesday and Wednesday evenings in the finest production of The Three Guardsmen ever given here. He made a decided hit. He has in rehearsal what shall be a fine production of Ruy Blas. Judith Berolde on this her first appearance in St. Paul made a very favorable impression as an actress possessing marked dramatic ability and power that gives promise of a future. As Anne of Austria in The Three Guardsmen she both looked and acted the part with queenly dignity.

Augusta de Forrest won great favor in her excellent acting in the role of Lady de Winter in The Three Guardsmen.

The Ovide Musin Concert co. gave a delightful entertainment at Unity Church to a full house and many were turned away 9.

Bernie Jarrett, advance of Stuart Robson co., was looking after the interest of the co. in the Twin Cities last week. Salvini's stage manager, George Clare, sports a handsome watchchain, a Christmas souvenir from Salvini. GEORGE H. COLGRAVE.

MILWAUKEE.

The engagement of Alexander Salvini 16-18 at the Davidson has been one of the most enjoyable of the present season, and at the same time successful, viewed from the managerial standpoint. The particular recipient of applause was, of course, Salvini, but the rest of the excellent co. shared liberally the approval of the audiences.

At the Academy, Paul Kauvar 14-16 drew moderate houses. It has seldom happened that I have had an opportunity to witness so heroic a performance, each member of the cast seemed to contend with the others in rendering their lines in as noisy and unintelligible a manner as possible. If shouting and hissing constitute good acting, this was indeed a great performance. After an unprofitable week at the Davidson, Herr Junkermann and co. moved over to the Academy, but fared no better, which is hard to account for, as his performances are certainly of the highest order.

At the Bijou Von Yonson has attracted large and enthusiastic houses. The co. is a capable one and the scenic effects worked to the best advantage. The log jam never fails to receive storms of applause.

This has been a big week at the People's where Bob Fitzsimmons and his specialty co. have catered to admiring crowds.

New York Day by Day 15-18 played to fair business at the Standard.

Manager Brown is having a most beautiful new palace set painted for The Naiad Queen and Scenic Artist Howard Tuttle promises that it will surpass all his previous efforts.

Prof. Clander has been missing from his accustomed position, in the leader's chair at the Davidson for the past week undergoing treatment for his eyes, and his many friends wish him a speedy recovery.

It is now positively announced that the hotel in the Davidson Building will be opened to the public Feb 1, and will be a model in all its appointments.

It is rumored that the genial treasurer of the Bijou, Joe O'Malley, will shortly take unto himself a wife from within the ranks of the profession.

E. S. Willard is underlined at the Davidson.

E. T. MCDONALD.

INDIANAPOLIS.

At English's Opera House The Voodoo, a musical farce-comedy, opened to a fairly good house 16. Thomas E. Murray, who is a favorite here, assumes the leading role with great credit and had surrounded himself with a capable coterie of artists, who helped to achieve the object and kept the patrons well amused. The Danger Signal 19-21; Hallen and Hart 23-25; Rhea 26-28.

At the Grand Opera House The Grey Mare 26-28. Nordica Concert co. 23; Tuxedo 27, 28.

At the Park Theatre The Cannon Ball Express, a scenic drama abounding with excitement and narrow escapes, pleased large audiences 16-21. May Vokes, the soubrette, is a bright actress and clever dancer. Howard Athenæum co. 23-28; Thomas E. Shea 30-4.

At the Empire Theatre Reilly and Woods, return engagement, to good houses 16-21; Two Sisters 23-30.

The theatres have all suffered, owing to the intense cold weather prevalent the past week, and receipts have fallen off somewhat.

The meeting of the combined interest of the Empire Circuit is set down for this week in this city. James J. Butler, manager of the Standard Theatre, St Louis, and Hubert Heuck, of Cincinnati, arrived yesterday. H. W. Williams, of the Academy of Music, Pittsburg, the present Eastern terminus of this circuit, will arrive to-day. Mr. Heuck is well satisfied with his venture in this city. The annual benefit of the Indianapolis Lodge of Elks will take place Feb. 2 at English's Opera House, opening with the usual first-part minstrel show by members of the lodge.

Nelson Roberts, of the Grey Mare co., has recovered from a six weeks' illness in Chicago.

Miss Marlowe's mother visited her daughter during her notable engagement here. Miss Marlowe is booked for a return week here early next season.

GUSTAV A. KECKER.

WASHINGTON, D. C.

Last week Charles Frohman for the fourth time gave a first production of one of his plays, The Girl I Left Behind Me, which David Belasco and Franklin Fyles have written, and which is the attraction for the opening of the new Empire Theatre in New York city, hereafter to be the home of Mr. Frohman's Stock co.

The original production of Mr. Wilkinson's Widows, Settled Out of Court, and more recently Aristocracy, were notable social and theatrical events in this city, consequently much interest was centred in the opening night of The Girl I Left Behind Me, at the National Theatre, and one of the largest audiences of the season gathered together to witness the performance.

The first act introduces us to Post Kennion, in the Blackfoot country of Montana, from midday to evening of July 4, 1890. The scene itself is a beautiful one, showing the headquarters of General Kennion and a broad panorama of the great northwest country.

General Kennion, commanding the department, has a daughter Kate, who is betrothed to Lieutenant Parlow. Previously she has had a little love affair with another young lieutenant of the same troop, Edgar Hawksworth, and on the eve of her marriage she discovers that her heart is still true to her old love. Still she resolves to carry out her contract, and the closing incident of this act is the gathering of the whole troop to wish her happiness in her marriage.

The second act opens in the post barrack room during a ball. There are reports of an Indian uprising, and the two young lieutenants have been sent on a scouting expedition. This act ends with a thrilling climax.

The third act is an American "relief of Lucknow." The post, few in numbers, is surrounded by bloodthirsty savages. At last resistance becomes hopeless, and at her own request the General is about to kill his daughter to save her from falling into the hands of the savages, when in the distance she hears the bugles of the gallant Twelfth coming to the relief. The relief is successful, and the garrison is saved.

The fourth act is devoted first of all to straightening out the love affair of a young surgeon and a native maiden of the Northwest, and also the attachment of Lieutenant Hawkesworth's sister Lucy for Private Jones. Retribution alights upon the villain's head. Justice is satisfied, peace restored, and "The Girl I Left Behind Me" returns to her true love at last. Cast:

General Kennion	Frank Mordaunt
Major Burleigh	William Thompson
Lieutenant Edgar Hawkesworth	William Morris
Lieutenant Morton Parlow	Nelson Wheatcroft
Sergeant Dicks	Thomas Oberle
Orderly McGlynn	James O. Barrows
Private Jones	Orrin Johnson
Dr. Arthur Penwick	Cyril Scott
Dick Burleigh	Wallie Eddinger
Andy Jackson	Joseph Adelman
Joan Ladru	Theodore Roberts
Kate Kennion	Sidney Armstrong
Lucy Hawkesworth	Odette Tyler
Wilbers' Ann	Edna Wallace
Fawn Afraid	Katharine Florence

The co. is an unusually strong one, and nothing but the highest commendation can be given of each actor's conception and personation of the parts assigned to him or her. Sidney Armstrong was notably clever in the leading female role, and Odette Tyler and Edna Wallace were particularly attractive and entertaining.

Opinions appear to differ in regard to the play itself. All concede that it has drawing powers and will probably enjoy a great run. There are here and there crudities and overwrought portions that will probably be eliminated or softened down after it has been performed a short while. The reoccurrence of the petticoat act after having made a good impression by another actress in the first act, was more severely criticised than any other single feature of the play. The artlessness with which it was given by Edna Wallace in the first act, ought to have been sufficient, more especially when a positive improvement could have been made in the second act by tying the two handkerchiefs together, instead of using a portion of Lucy Hawkesworth's flimsy undergarment. The two handkerchiefs would have been typical of the expression united forever, which crops out almost immediately after, and would have been a dainty and pleasing bit of business. At the curtain of the third act the whole co. and the authors were called. The latter "orated" briefly.

The scenery and decorations are by Edward E. Unitt, and were undoubtedly very beautiful and carefully executed, but army officers present who were abundantly familiar with interiors of Western military official residences, declare that the interior scene in General Kenion's home was entirely too elaborate and Parisian for the residence of an army commander in the West. The play was produced under the stage direction of Joseph Humphreys, and the music, which was by W. W. First, was under the orchestral direction of A. W. Schroeder.

Little Tippett was the attraction at Albaugh's 16-21, where Charles Bowser, as Austin Tippett, had a good all-round co., a member of which is Frank McCormick, a Washington boy, who did the deputy sheriff very satisfactorily.

At the Bijou 16-21 The Fast Mail drew crowded houses, and next week the attraction will be The Cruiskeen Lawn, with Thomas Smith in the leading role, supported by a clever co., including Charles McNurny, Nellie Winnett, and Grace Hamilton.

At the Academy of Music, Mavourneen was the attraction, with The County Fair announced for next week.

At the Lyceum Weber and Field's comb. played to crowded houses at every performance. The attraction next week will be Matt Morgan's City Club co.

The Bostonians will appear at the National 27-28 in Robin Hood.

I. K. Murray, who as principal baritone with Carleton's Opera co. made a large number of friends during the last two Summer opera seasons, will appear at Albaugh's next week in Glen-da Lough. This is his first season as a dramatic star. He will sing a number of ballads composed expressly for him by Professor Nicholas Crouch, the author of "Mavourneen."

On Monday night last, after the performance of The Fast Mail, Leslie J. Carter gave the annual Christmas dinner to his co. at Harvey's, in this city. It was a very enjoyable occasion, and as full of the holiday spirit as if it had occurred on Christmas Day. Among those present were Gustave Neuville, Edwin Gardner, J. J. Morris, Charles Metzger, H. J. Thomas, L. R. Croff, R. C. Allen, Ray Jones, Charles Leeams, A. Brown, Harry A. Thomas, A. Rodney, Charles Leekins, Frank Holliday, Hal. Cook, Edith Arnold, Ida Thomas, Miss Graham, and Smith F. Turner. Mr. Turner was recently presented with a handsome traveling grip by the members of the co. EDWARD OLDHAM.

GALVESTON.

At Greenwall's Tremont Opera House Barlow Brothers' Minstrels 12 were favored with good houses. The excellent standard previously established was not sustained, the performance being decidedly commonplace in nearly every respect. John F. Sheridan in Fun on the Bristol 13-14; fair business. The entertainment was one of the most enjoyable of the season and unlike most of its predecessors in the farce-comedy line, was entirely devoid of horseplay and hurrah methods, so freely employed in that particular field. Had the merits of this attraction been even faintly anticipated the pecuniary results of the engagement would have been quite different. Frank Mayo 17, 18; Huntley Comedy co. 19-21.

One of the minor members of Barlow Brothers' Minstrels left the co. here after successfully levying an attachment on the box-office for salary due.

On several recent occasions, during farce-comedy engagements, prominent specialty features have been omitted at the matinee performances, for no other apparent reason than that the attendance was not sufficiently remunerative. This is a gross injustice to the matinee patrons, and can only have a detrimental effect if persisted in. C. N. RHODE.

BALTIMORE.

The curtain rose before a large and fashionable audience at Ford's on 16, which warmly greeted Francis Wilson in his latest comic opera success, The Lion Tamer, which was new to Baltimoreans. Mr. Wilson, however, is well and favorably known here, and is repeating this year his past experience of large houses and enthusiastic audiences. The opera, in some respects, is not equal in interest to The Oolah, nor is the musical score particularly striking, but the lines are very witty and their delivery is inimitable. Mr. Wilson is a wholesouled comedian, he is comprehensive enough in his power of amusing for all, and none escape. From orchestra to gallery was one continual shout of laughter. The supporting co. was excellent, and included Cecile Rissing, Laura Moore, Charles Plunkett, W. F. Mack, Harold Blake, and others, with Signor De Novellis, musical director.

The delightful and refreshing comedy, Niobe, opened at Harris' Academy of Music, with Isabelle Coe in the title role. This play certainly deserves the large audiences that have attended it, as it is so fresh and bright, so cheerful, and withal so free from anything objectionable, that it is well calculated to please all classes. This is the Niobe of laughter in place of the Niobe of tears, and young and old have indulged in the luxury of a hearty laugh at its many amusing situations. Isabelle Coe, beautiful as the statue, adds to that beauty, in the woman, the charm of a sympathetic grace, and refinement of expression that wins her hearers, and stamps her as an actress of merit. George R. Edeson was excellent as Peter Amos Dunn, and the remainder of the cast was up to the standard.

Thomas W. Keene and his capable co. appeared in repertoire at the Lyceum, the plays produced being Richard III., Richelieu, Hamlet, Othello and Merchant of Venice. Mr. Keene's reputation is too well established to admit of any comment. His Richard is probably his best performance, and certainly it is his most popular here. A number of well-known actors and actresses are in the supporting co., which includes, among others, Frank Hennig, Frederick Paulding, Carl Ahrendt, Julius Scott, Henrietta Vaders, Maida Craigen, Maud Dudley, Hazel Regan, and Mrs. S. A. Baker.

The lights and shadows of Irish life were presented in The Cruiskeen Lawn at the Holliday Street Theatre to an audience that seemed to enjoy the music, the dancing and the scenery. The play drew well during the week.

The Henry co. gave A Rustic Reception, Tarara boom-de-ay and a burlesque of Tar and Tartar at the Howard Auditorium. Matthews and Bulger were particularly favored with the applause of the audience and made the success of the evening.

Fanny Fashions' Party and Divorce were the musical burlesques used to introduce Pauline Batcheller, and the members of the May Russell Novelty co. at Kernan's Monumental Theatre.

Cecile Eissing, who was compelled to sing the part of Angelina in The Lion Tamer, on short notice, owing to the illness of Lulu Glasser, acquitted herself very creditably. Miss Eissing, bye-the-bye, made her debut on the stage in the Monumental City, appearing in the opera co. of Mr. E. Ford.

Daniel A. Kelly, formerly manager of Front Street Theatre, will next season appear in a new sensational comedy-drama, entitled The Haymaker, under the management of J. B. Belcher.

Thomas W. Keene, Col. John A. McCaull, and William Pruette of the Francis Wilson co., attended the Thursday matinee of Niobe at Harris' Academy.

WILLIAM J. O'BRIEN, JR.

KANSAS CITY.

The Lilliputians drew good houses at the Coates 16-21. The cute little mite of a comedian, Franz Ebert, made the hit of the co. with his sly wink and his comical appearance in his specialty, the "Beer" song. The Pupil in Magic was given all the week. The ballet and scenery were good. The German element turned out well to greet them. Joseph Murphy 23-28.

The Boston Howard Atheneum co. played to splendid business 16-21. A number of last season's favorites, including the india-rubber contortionist, Bertoldi, and the juggler, Kara, are retained, and a number of new faces added. Le Roy, the conjuror, did a clever act, and the burlesque on Paderewski was amusing.

Master and Man was finely mounted and staged at the Gillis 16-21, and drew a good attendance. The furnace scene was especially realistic. The Pay Train 23-28.

The Leonzo Brothers at the Ninth Street Theatre 15-21 to fair business, presenting a sensational drama, Brother Against Brother and May's Devotion. Bob Fitzsimmons in The Village Blacksmith was booked for 20-4, but the house will probably be closed until March, when the lease of Managers Hudson and Judah will expire. It is expected that it will then be rebuilt on a larger scale.

The Apollo Club concert at the Auditorium 16 was an artistic and pecuniary success. Ben Hur will be presented there 23-28 by local talent for a charitable benefit.

Mrs. Annie Besant lectured on "Theosophy" at Music Hall 17 to a good-sized audience.

Nannie Hands, a talented young singer of this city, met with a serious loss last week just as she was preparing to leave to join the Listeman Concert co. Her entire wardrobe, including several handsome new dresses, were destroyed by fire. A benefit concert is proposed to assist in replacing the loss.

Charles F. Thomas, business manager of the Gillis Opera House, was married 12 to Annie Bullene, of Independence, Mo., and his many friends are congratulating him on his happy fortune.

The new Columbian Dime Museum on Ninth Street is doing fairly.

Among the good things coming this season are Joseph Jefferson and The Crust of Society.

The local papers unanimously condemned A Mad Bargain last week as a play of vicious moral teaching as at present interpreted.

FRANK B. WILCOX.

BUFFALO.

Paderewski, although with shorn locks, is yet popular with lovers of good music, patrons of art and others who desire to soar socially and endeavor to be present at all high-priced attractions where the local 400 assemble. W. H. Brennan, with acute foresight, booked the maestro immediately upon his arrival in this country for two concerts at Music Hall. On 16 the hall was crowded and 2,000 people came, saw and were convinced that Paderewski is the greatest of all living pianists. His droll manner and positive indifference as to whether his selections please are unusual; he accepts the verdict with a deep and appreciative bow and walks from the stage, after performing some marvellous passage many of his hearers have been endeavoring years to conquer, as though he had done simply nothing. His next recital will occur Feb. 6. The Nordica Concert co. will open 21.

Roland Reed has won Buffalo as well as the Metropolis by his painstaking and careful work in his repertoire of high-class comedies. When Fred Marsden's clever co. presenting Cheek, with Roland Reed and Alice Harrison in the cast, came to Buffalo its first season on the road, it did not meet with success; a second attempt with Humbug fared the same; last year Roland Reed came forth with New York laurels presenting The Club Friend—this was sufficient to interest the incredulous theatregoers here, and Reed has now become one of the Academy attractions. This week Mr. Reed, assisted by Isadore Rush, Hattie Harvey, Julian Reed and a clever support in Lend Me Your Wife, played to crowded houses, and is insured for a like greeting whenever he may visit the Academy of Music.

The Country Circus at the Star is a most wonderful combination but requires a larger stage than our theatres here permit of to be seen to good advantage.

Siberia was a very appropriate play for Manager Jacobs to bring on for the zero weather we have been compelled to submit to. The co. was an excellent one and patronage excellent.

Fougere has gone, but Manager Shea has an excellent co. on this week including some French importations. BRET HART.

MINNEAPOLIS.

At the Grand the brilliant young actor, Alexander Salvini, presented Don Cæsar de Bazan and The Three Guardsmen 12-14. The engagement was a

decided success artistically and Mr. Salvini received several curtain calls at each performance. His support was good, the work of Judith Berolde, Miss De Forest and Miss Dixon being especially fine. Those old time favorites, Messrs. Evans and Hoey, opened a week's engagement 16 in A Parlor Match to the capacity of the house. The audience was kept in continual laughter by their mirth-provoking specialties. Miss Drucilla Gilmore, of Minneapolis, is a recent addition to the co.

At the Lyceum the New York Stars gave dramatic readings and specialties 18 to good business.

At the Bijou A Hole in the Ground played to large business 14-21. McKee Rankin in A Kentucky Colonel 23.

George W. Cable and Eugene Field will be seen at the Lyceum Feb 1 under the auspices of the Minneapolis Press Club.

Edouard Remenyi and his concert co. entertained a large audience at the Lyceum 17.

F. C. CAMPBELL.

DETROIT.

At the Lyceum 6-18 the Coghlans presented Diplomacy to excellent business. The co. with which these two clever artists have surrounded themselves is one of the best. In addition to Rose and Charles Coghlan the cast includes Sadie Martinot, Fred. de Belleville and Joan F. Sullivan, all well-known and popular artists. Robert Fischer is also worthy of special notice. On the occasion of their visit here Gertrude Coghlan, a daughter of Charles Coghlan, made her first appearance on the stage in a small part, as lady's maid. She has good training, is at ease and has a future. Regarding the play of Diplomacy, it is too well known to need comment here, but it may be questioned if it was ever better or as well presented than with the Coghlan co., which was one might say absolutely a perfect one. The latter half of the week Nat Goodwin appeared in his new play, A Gilded Fool, to splendid business. Mr. Goodwin is one of Detroit's favorites and invariably draws good houses. The play was well liked and afforded him excellent opportunities of demonstrating what a clever comedian he is.

At the Detroit Opera House, Frederick Warde and Louis James gave four performances beginning 16. Julius Cæsar, The Lion's Mouth and Othello were the plays given. Their new play The Lion's Mouth is worthy of special mention, for in addition to excellent acting, it was produced with elaborate scenic effects and particularly well mounted in the matter of costumes and properties. It was throughout a delightful performance, and well worthy to be noted as one of the finest productions of the season. On 22 Bob Ingersoll lectures; Herrmann 23-25.

At Whitney's Grand Opera House, The Dazzler week of 1-21 to enormous business. Of its kind, it could hardly be improved upon. It includes such clever specialists as Anna Boyd, Joe Ott, and other clever comedians and the Clipper Quartette. Of course, as far as the plot or play goes, it is trash pure and simple, yet it fills its purpose, that of entertaining, and as mentioned above is one of the best of its kind. McCarthy's Mishaps 23-25.

F. A. Redney has been in Detroit for some time organizing a co. to take out on the road to play The Ticket-of-Leave-Man. Mr. Redney has been connected with several prominent cos. for the past few years. He is quite a clever comedian; is only twenty-two years old, and first went on the stage nine years ago, when he was a mere lad.

Professor Hennequin has made arrangements to write a series of articles on "How to Write a Play" for the periodical *Once a Week*. The plan he has adopted is quite novel in its way, which is to preliminarily discuss the different forms of the drama in view, such as the plot, situations, working up the incidents, describing the characters, etc., then combine altogether into the play itself. In short, the idea is to construct, as it were, a play each week in this method for his readers. In regard to Professor Hennequin, it might be said he is a gentleman of great culture, learning, and has traveled considerably. He was professor of modern languages at the University of Michigan for a long time, and is well known by all alumni of that splendid institution, who graduated for the past twenty years. His hobby is the stage, however, and while a clever writer and interesting conversationalist on the subject, when it comes to writing plays himself, he is not so successful. One of his plays was produced here not long ago, and it cannot be said it was a howling success. This must have been, however, as much due to the co., which presented it as it was to the fault of the play itself; but he has never yet had produced a money-making play. On the other hand, Fred. Isham, who is musical critic of the *Free Press*, has written at least half-a-dozen plays, all of which are good, and one or two of quite high order. His last effort, At the Carnival, was recently produced in New York, so we understand here, with great success.

To the outsider, it might appear that Louis James and Frederick Warde were not on the best terms with each other, for the reason that as soon as they arrived in Detroit, they took up quarters at different hotels, Warde going to the Cadillac, and James to the Russell. This, however, was done for policy's sake it is presumed, in order to divide up the patronage of their co. between the different leading hotels. Our thertregoing people have had a good opportunity of learning of Julius Cæsar during the past ten days, as Davenport presented Cleopatra with Melbourne McDowell as Marc Antony, about a week ago, then came along Charles Hanford, who played it about the same time, and was followed by James and Warde in the same play. The character of Brutus as interpreted by Louis James is beyond criticism.

F. K. STEARNS.

OMAHA.

The Western Trip to Chinatown co. appeared to good business at the Boyd 12-14. Joseph Murphy received an ovation from his many admirers 15-18. He gave the old favorites The Kerry Gow and Shaun Rhue. So long as these pieces continue such money makers, it would be doubtful policy to discard them, but his many friends would gladly welcome Mr. Murphy in a new piece. The supporting co. is an efficient one.

After Dark continued its successful engagement at the Farnam Street to the close of the week ending 14. O'Dowd's Neighbors, 15-18, is an operatic farce-comedy that is proving a great drawing card. It would be even a greater pecuniary success if the posters were not so much on the cheap and gaudy order.

Nothing is known here of the rumor that M. B. Leavitt is to build theatres in Omaha, Kansas City and Denver. I am quite certain that the venture would not be a profitable one in this city.

I am authorized to state that there is no truth in the rumor that Governor Boyd is contemplating building an opera house in St. Joseph.

Ovide Musin was booked by the Apollo Club for a concert 13 but as he was in the Northwestern Railway wreck and was badly shaken up, the engagement was canceled and the admission fees refunded.

The stock co. at the Bijou Theatre at present consists of George Wessells, Nellie Eiting, Irene Worrell, Sam Holton, Dora Lowe, Frank Winters, Harry Barlowe, Gipsy Barlowe, C. E. James and J. F. Mathews. Last week The Golden Giant was given to large business and this week The Stranglers of Paris is doing equally well. There is the usual specialty interlude.

J. R. RISDWALL.

JERSEY CITY.

The Lost Paradise drew large audiences to the Academy 16-21, and enthusiasm ran high over the conflict waged between love, labor and capital as portrayed in this juvenile play. Its refreshing comedy passages, strong and stirring scenes and dramatic climaxes were received with that spontaneous applause which betokens thorough enjoyment and hearty appreciation on the part of an audience. The co. is one of Charles Frohman's and all sustained their parts admirably, Esther Lyon and Forbes Robertson being especially good. Old Jed Prouty 23-25.

The Limited Mail arrived on time and went through the week at the Opera House without a breakdown. Lovers of the sensational were well pleased with this attraction. It is replete with melodramatic incidents and hairbreadth escapes. The mechanical effects are excellent and the co. capable. That there are many people fond of this style of the drama was evidenced by the favor which was exhibited by the large houses present last week. Gus Williams 23-25.

L. O. F.

Look for the big sensation, "The End of the World."

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): The St. Felix Sisters, supported by Albert Taylor, 23, 24; good business.——THEATRE (G. F. McDonald, manager): Daniel Frohman's co. presented The Wife to a select audience 19.——ITEMS: In my letter of recent date I said Alfred Taylor was connected with Hazel Kirke co. I should have said with the St. Felix Sisters.—Percy Sage, agent of the co., was here 7.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Daniel Frohman's co. in The Wife 11; good business; excellent performance and perfect scenery. Robert Downing 18.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Professor A. P. Carpenter, the hypnotist, 9-14, matinees at popular prices, to a successful business. Professor Carpenter's experiments are quite amusing and instructive; every evening showed an increased attendance. Talmage, 13, lectured on "Big Blunders" to a large and fashionable audience at advanced prices.——ITEMS: At a meeting of the Musicians' Protective Union at the Opera House recently, Frank Arrico was elected president *vice* Professor Fred. Graus. After the elections of the different officers Professor Fred L. Graus was presented by the Union with a handsome jewel with his name engraved on it. Leo B. Sutto made the presentation in an appropriate manner. Professor Graus replied in some happy remarks.

MOBILE.—THEATRE (J. Tannenbaum, manager): Aimee Pixley 13, 14; packed houses. Robert Downing 16; large and enthusiastic audience.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): W. J. Fleming's Around the World in Eighty Days to a small house.——ITEM: Henry Cook, for a long time manager of the Opera House, has accepted a position as agent for the Anheuser-Busch Brewing Co. at Cincinnati, Ohio. Mr. Cook still retains his interest in the Opera House. The business will in the future be managed by his partner, Henry Bernath.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): Patti Rosa in Dolly Varden 18.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven, manager): Boston Comic Opera co. 12-14 in Said Pasha, Chimes of Normandy and Mascotte to good business at reduced prices. Fair performance of the first and last operas.

CALIFORNIA.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): So far the week has been bare of events, but Caste will be produced by the pupils of the Frank School of Elocution, for the benefit of St. Joseph's Free School, 12, 13. Peck's Bad Boy 24; The Grey Mare 29.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Atkinson's Peck's Bad Boy drew good houses 10, 11. Charles Dickson with Incog 12-14 to satisfactory business. Fanny Rice with A Jolly Surprise 17, 18.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Spider and Fly 19-21.——ITEMS: W. J. Fielding, business manager for Fanny Rice, is here.—Turner's English Girls gave Cleopatra at Turner's Hall 15.—A contract has been closed between Managers Frohman and Wyatt whereby all the Frohman-Hayman attractions coming this way, and all those managed by their agency under the charge of Julius Cohen will play with Manager Wyatt at the Los Angeles Theatre.—Business Manager Phillips, with Turner's English Girls, is well known here as the popular doorkeeper of the Grand during H. C. Wyatt's management of that house.—Manager Lehman is on a business trip to San Francisco.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Middaugh's Comedy co., a barnstorming troupe, in Our German Ward to a poor house 9.——CLUNIE OPERA HOUSE (J. H. Todd, manager): The New York stock co. still meets with success. Life in London was presented 9, and will run during the week. Little Irene has proven quite a drawing card with her songs and dances. Falsely Accused 16-21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Peck's Bad Boy 9; top-heavy house. George W. Lederer co. presented Incog 11, for Manager Fisher's benefit, to a large and fashionable audience.——LOUIS OPERA HOUSE (I. Louis, manager): Annie Besant on "Theosophy" to a large audience 12.

STOCKTON.—YOSEMITE THEATRE (George Mothersole manager): George P. Murphy and E. J. Heffernan in Uncle Ephraim's Will played to fair receipts 10.——AVON (Elleford and Vinton, managers): Richard III. 9-11; large business. Mrs. Gen. Tom Thumb and co. of Lilliputians to good houses. Local stock co. played Modeste 12-14.——ITEM: Treasurer Horton, of Yosemite Theatre, is recovering from a severe attack of pneumonia.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lovell, manager): The Prodigal Father, an amusing comedy, was enjoyed by a large audience 12. Walter Thomas, of New Britain, cleverly played leading juvenile. Between acts two and three Carmencita danced. Charming Johnstone Bennett was enthusiastically received 11 in Jane. Chums, the *Herald's* prize curtain-raiser, preceded the piece. Dixey in Patience 14. Amateurs have the house 18, the Seidl Concert 19, Marie Hubert Frohman 20, Hands Across the Sea 21.——ITEMS: The Byrne Brothers will be sole owners of 8 Bells next season, as they have purchased Primrose and West's interest in this nautical bonanza. The price is reported to be about $15,000.—Josie Sadler, of the Dixey co., had a severe fall down stairs while going to her dressing-room at the matinee performance, and was unable to appear in the evening. She was enabled, however, to leave the city with the co.—The local Elks are arranging for a big minstrel performance at Proctor's in March. None but members of Hartford Lodge will participate.—Ex-Treasurer Reynold, of the Eden Musee, is in advance of Dixey.—Ed. Rice was the guest here of his brother, Colonel James H. Rice, a U. S. pension examiner in the local pension office.—Fred. Lennox, of the Dixey co., is quite a caricaturist, as well as humorist and comedian. The well-known picture in *Puck* of "The Tramp's Nightmare," dreaming of being at work, which afterwards became a universal end-gag, originated in his fertile brain, and was published from his sketch.—During Buffalo Bill's recent visit in this city, it was ascertained that he will give up "trooping," and is now at the head of an English syndicate, who will purchase large tracts of land in the extreme West, which they will stock with wild game, and rent the privilege of hunting thereon.—Frank Ennet, ticket-taker at Proctor's, has received a flattering offer to go in advance of a co., but as he has a lucrative position during the day in an insurance office, he is loath to accept.—Lew Mettler, the whistler, of this city, with 8 Bells, was warmly greeted by his many friends here.—The proprietor of Proctor's Theatre has succumbed to the combined complaints of the extreme cold, and is adding some new radiators.—Ex-managers Alexander and Fred. Lennox, who "did" Europe together some years ago, "talked it over" between "lettres" at the Opera House cafe. Their thrilling experiences were listened to with awe by those assembled.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons and Co., managers): Johnstone Bennett's Jane drew well 12, and gave a satisfactory performance. Hoss and Hoss 13. Hands Across the Sea made its annual visit 14 and was well received. Anton Seidl's Orchestra, with Emma Juch, Emil Sanger, and Nina Rathbone, broke the "big receipts" record for the house on its opening in 1877, and delighted the admirers of Wagner 16. Miss Rathbone made her American debut at this performance. While her voice is most admirably trained and fulfils musical requirements, her enunciation cannot be compared to that of Miss Juch.——GRAND OPERA HOUSE (E. S. Gibbons and Co., managers): Arizona Joe to good business 12-14 in repertoire. Edwin Hanford, the latest aspirant for Irish comedian honors, played The Shamrock to moderate business 16-18, and bids fair to hold his own with the rest.——ITEMS: After the performance 13, the members of Willie Collier's co. were given a "feed" and reception by the local order of Elks at Elk Hall 13, at which toasts were offered on every available subject, and responded to with great zest. Selections by the vocalists of the co. and instrumental numbers by the Bunnell Theatre orchestra livened things up until—well, rather late.—According to the predictions of the Bridgeport *Star*, a somewhat erratic weekly, it is asserted that negotiations are almost complete for the transfer of a suitable plot of ground near Wall and Main Streets to a syndicate, who will commence the erection of a finely-equipped theatre with a seating capacity of 1,500 in the Spring, which will be opened next season. The building will be after the style of the Court Square Theatre in Springfield, Mass., and the *Star* asserts that George B. Bunnell will manage it.—Reports of new theatres "to be opened" are a perennial story in Bridgeport, but this seems plausible, and it is hoped will verify itself. As for the Christmas MIRROR: did it "take" at Bridgeport? Well, ask the theatrical people here.

NEW HAVEN.——HYPERION THEATRE (G. B. Bunnell, manager): The Brothers Byrne in 8 Bells kept a big house in an uproar of merriment 10. Jane did likewise 11 to a large house. Johnstone Bennett as Jane was supported by a good co. Hoss and Hoss pleased a good-sized house 12. Hands Across the Sea was enjoyed by lovers of the melodrama 13. Still Alarm opened for three nights to good business. Little Tuesday, a very clever little performer, is with the co.——GRAND OPERA HOUSE (G. B. Bunnell, manager): London Gaiety Girls Burlesque co. did a satisfactory business 12-14, and the City Sports, under the leadership of Sheridan and Flynn, seem to be doing the same 16-18. Devil's Mine 19-21.——NEW HAVEN OPERA HOUSE (C. B. Smith, manager): Uncle Dan'l, performed by a fair co., received their share of patronage 12-14. Down the Slope, a drama dealing with the mines, is doing well 16-18. Fields and Hanson 19-21.

NORWALK.—MUSIC HALL (W. H. Knapp, manager): Tuxedo to a large and delighted audience. Excellent co., and best of satisfaction. The South Before the War 7 without the startling scenic effects which it advertised to bring, to a fair house.——OPERA HOUSE (R. F. Adams, manager): Dan McCarthy in The Rambler from Clare 13.——ITEM: Manager Hoyt's New Grand Opera House is expected to be completed about Feb. 15. The date being in Lent, the opening will occur directly after. Only first class attractions have been booked, and it is expected to be one of the handsomest theatres in New England. The seating capacity is 1,300, with a standing room of 500.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Joseph Jefferson in Rip Van Winkle to a $1,500 house 14. The Prodigal Father and Carmencita 20.——BREED OPERA HOUSE: The Nelson Opera co. closed a week of very poor business 14, owing in some respects to the weather, which was extremely cold. Kendall's Comedians 18, 19.——ITEM: Mr. Jefferson was entertained at the residence of William A. Slater during his stay in Norwich.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Arizona Joe 16; small house.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Henry E. Dixey presented Patience 13. Lillian Kennedy and co. in She Couldn't Marry 3 three 18 to a large and well satisfied audience.

WATERBURY.—JACOURS' OPERA HOUSE: Mora and her co. closed a most successful week's engagement 14. Fields and Hanson's Drawing Cards 16; good business. They presented a good vaudeville entertainment. Henry E. Dixey 17. The theatre was crowded with a delighted audience. The Witch, presented by Marie Frohman and co., attracted a large and select audience 18.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager). Arizona Joe in The Black Hawks 17 pleased a large gallery house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Charles Frohman's stock co. in Surrender to good business 9. Hands Across the Sea 11; The Nelson Opera co. to fair business 16, 17.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): Joseph Jefferson in Rip Van Winkle at advanced prices 13 delighted the largest audience which ever assembled at this house. Mr. Jefferson was the recipient of several curtain-calls. This house will be dark the coming week.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): George Dixon's Specialty co. attracted large audiences 17, 18. Lost in New York 20; good business. Uncle's Darling 21; well-filled house.——ACADEMY OF MUSIC (W. A. Brown, manager): House dark 16-18. The Early Birds Specialty co. 19-21; fair business.

FLORIDA.

KEY WEST.—GOSSIP: The Noss Jollity co., accompanied by Manager J. Otto and your correspondent, left for Havana, Cuba, 15, the former to fill an eight nights' engagement.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Jane was presented 16 to a large and delighted audience. Heywood Celebrities 21.

ATLANTA.—DE GIVE'S OPERA HOUSE: Aimee Pixley in Deacon's Daughter 11, 12; good business; fair performances. Richard Mansfield 13, 14; S. R. O.; excellent performances. Frohman's co. in The Wife 16, 17; small but appreciative audience. Cleveland's Minstrels 18, 19; Underground co. canceled 20, 21.——EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): Ricketts-Mathews co. 16-21; fair business, good performances.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Corinne with good support and handsomely costumed, in Arcadia to an appreciative and fair-sized audience 9. Katie Emmett in Killarney drew a top-heavy house 10. The Thomas Orchestra drew a fair-sized audience of Springfield's music lovers 11. The World Against Her drew a very light house, because of extreme cold weather, thermometer at 15 below zero, 14. A poor house saw a poor performance. The Dago 14.——CENTRAL MUSIC HALL: (J. W. Freund, manager): A large and appreciative audience heard the Laura Dainty co. in a well rendered concert programme.——J. J. Corbett, Gentleman Jack, was not permitted to give a performance in Peoria 15.—J. H. Haverly, on his way to Texas for his health, stopped over in Springfield to shake hands with his many friends here.

LEWISTON.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): The Dago pleased a large audience 12.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): H. Woodnutt in Uncle Hiram to a good-sized and well-pleased audience 15.

STERLING.—ACADEMY OF MUSIC (Purcell and Hess, managers): Uncle Joshua Spruceby 16; fair business.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Hart's Boston Novelty co. 12; A Pair of Kids 21; both to large receipts.——ITEM: Since Manager Flaherty has opened the Grand to Sunday amusements the saloon keepers have petitioned the Mayor to have the law repealed and have it kept closed on Sundays. The Mayor has complied with the request and sent word to Mr. Flaherty he would not permit Corbett's Gentleman Jack's co. to appear on 15, and this date in consequence was cancelled. Jarbeau will attempt to play there Sunday 22, and the Opera House management will make a test case of it and if stopped they will go security for all that are arrested and fight it out in the courts for them at their own expense. Saloons, gambling hells and beer gardens are all in full blast here on Sundays.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Kimball Opera co., with Corinne in Arcadia, to a good house 10. Katie Emmett in Killarney 11; fair house. Theodore Thomas' Chicago Orchestra 12; fair business. Extreme cold weather has cut down the receipts for the week.——ABBOTT'S HALL: Laura Dainty Specialty co. to a fair house 10. James O'Neill in Fontenelle 16; large house.

ANNA.—USSERY'S OPERA HOUSE (W. H. Simpson, manager): Old Farmer Stebbins 11; full house; performance fair.——ITEM: Work on Miller's Opera House has been suspended on account of the extreme cold weather. The house will not be opened before May 1.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): The Carrolls in The Dago 10; medium business. Corinne in Arcadia 13; large audience. One of the Finest 16; small business. Jarbeau in Starlight 23. The County Fair 24.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Hanlon Brothers' Fantasma 11, 12.

ALTON.—TEMPLE THEATRE (B. H. Wortman, manager): This house was dark the past week owing to the fact that King's Comedy co., booked for a week's stand, was obliged to cancel on account of the serious illness of Miss Hezlep, the leading lady. She is said to be suffering with pneumonia in Du Quoin, Ill., and the co. remains there until she can be removed. The Kid co. made a contract with Manager Wortmann for 16, but broke it without giving any reason therefor and Mr. Wortmann will prosecute. James O'Neill in his new play, Fontenelle, will appear 20, and the indications are that he will duplicate his triumph of last year when he played to the largest paying audiences ever in the house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Corinne Comic Opera co. in Arcadia 12; large audience. Jarbeau in Starlight 14; good business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager). Theodore Thomas' Orchestra 14; crowded house. Queen of the Arena 16, 17; house well filled. County Fair 23; Clara Morris 20.——OPERA HOUSE (F. B. Kirch, manager): Sam T. Jack's Creoles 17; good house.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Vernona Jarbeau 11; good business. Fantasma 13-14 was well received and drew full houses. Neil Burgess in The County Fair drew a large house 19.

FREEPORT.—GERMANIA OPERA HOUSE: McFadden's Elopement 18.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Corinne in Arcadia 11; light house. Rhea 16; fair business. Hart's Boston Novelty co. 17; light house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Uncle Hiram was presented to a good house 12. The Duff Opera co. in A Trip to Africa 14, with the thermometer at 25 below zero, to a large audience; excellent performance. Helen Bertram as Titania was most pleasing and superbly sang the role. Villa Knox as Tessa was much admired. Helen Von Doenhoff as Buccametta was most grotesque and made a hit. J. H. Ryley and Charles O. Bassett were well received. Manager Jones is booking seats for the Willard engagement 27; a crowded house is already assured.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Blind Boone 10; good house; well pleased audience. The Kid 11; good house; performance excellent. Ed. Chrissie made a great hit. The Two Old Cronies (Wills and Collins, proprietors) 13; good business.——ITEMS: John and Grant Gibler and Gus Troth, of the Gibler Comedy co., have left the co. and are home.—Harry Chevelier, scenic artist from Chicago, is here painting new scenery for the Opera House.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Doré Davidson and Ramie Austen in Dangers of a Great City 15, 16; Guilty Without Crime 17; fair business. Neil Burgess 28; World Against Her 29-31.

INDIANA.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): The Shadow Detective 12; large and well-pleased audience.——ITEM: Through a misunderstanding this co. was compelled to stay here three days.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Bob Fitzsimmons 10; fair business. The Smuggler 11; poor business. Nora Machree 23; good business; splendid performance. Hart's Boston Novelty co. 24; fair business. Milton Nobles 26; good business. Killarney 27. Charles Hanford Feb. 1.——COULTER'S OPERA HOUSE: G. V. Fowler, manager): Police Patrol 23; good business. The Dago 30.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): Agnes Herndon in La Belle Marie to a large and well-pleased house. The favorite comedians, Hallen and Hart, in The Idea 14; crowded house. Paul Kauvar 20; fair house.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): New York Day by Day 11; performance fair; light house. The Smuggler 14; big business.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Nora Machree to light business 11. New York Day by Day 14 to a fair house. Ross Concert co. 13 to the full capacity of the theatre. Home Minstrels 18; Charles A. Loder 19; Al. Fields' Minstrels 20.

EVANSVILLE.—GRAND (King Cobbs, manager): The Voodoo 11; fair house. Across the Potomac 13; fair house. Al. G. Field's Minstrels 24; Master and Man 26.——PEOPLE'S (T. J. Groves, manager): McCarthy's Mishaps drew a crowded house 15; Lillian Lewis 22.

MADISON.—GRAND OPERA HOUSE (Ol and Frank Deloste managers): Police Patrol 10, 11; good houses. Oh, What a Night 21; Walker Whiteside in Richard III., 27.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Hart's Boston Novelty co. 12; large audience. Bob Fitzsimmons' Comedy co. 14 drew a crowded house but gave a rather unsatisfactory performance. Rose and Martin Julien are deserving of special mention. A. V. Pearson's co. in The Police Patrol 16 were deserving of better patronage. Al. G. Field's Minstrels 18; Smith Brothers' Specialty co. 21; Reilly and Woods 23.

FORT WAYNE.—MASONIC TEMPLE (J. S. Simpson, manager): Gloriana had a good house 9. Men and Women under the auspices of the Fort Wayne Press Club did a big business 10. Natural Gas 13; excellent patronage as usual. Julia Marlowe, Fort Wayne's favorite actress, appeared to better advantage than ever in a double bill of Rogues and Vagabonds and Pygmalion and Galatea 14.——ITEMS: Donnelly and Girard will produce a new play in April. Charles Frohman's Gloriana co. lost five pieces of valuable baggage in a fire at the L. E. and W. R. R. Co's. baggage room at Muncie, Ind., 7. The patrons of the Temple here are greatly indebted to its management for the high class of entertainments they have and will receive this season.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Thomas E. Murray supported by a competent co. presented The Voodoo 10 to good business. Murray appears to much better advantage in his new piece than he formerly did in Our Irish Visitors. Side Tracked, a comedy-drama was presented 10 to fair business. Both play and co. very poor. Mr. and Mrs. Robert Wayne in a repertoire of standard drama opened for week of 16 in Forgiven at popular prices. The co. is an exceptionally good one.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): Walters and Rawson's Side Tracked co. 11; good house. Bowser and Warmington's Skipped by the Light of the Moon 12; big house. Audience delighted. Dr. J. A. Houser (The Arcadian) lectures 13-20; fair house.——WISE FAMILY THEATRE (E. Wise, manager): Down on the Farm 9, 10; poor houses.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Havin, manager): Police Patrol to fair business 14. Across the Potomac 14; good house. The Fast Mail 20; fair house.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The return of Rhea in Josephine, Empress of the French, 9 was greeted with much delight, and a large and cultured audience braved one of the worst snow storms and coldest night of the Winter. The star appeared better than ever before, and the Napoleon of Mr. Hart was well received. Much Ado About Nothing was well received by a good audience 10. This was Rhea's first appearance in comedy before a Des Moines audience. Prof. Reynolds (mesmerist) entertained small audiences 13-14.——GRAND OPERA HOUSE (William Foster, manager): Clark and Williams in Our Married Men to fair business 14.——BIJOU THEATRE (Charles F. Handy, manager): Regardless of the cold weather, the business of the ever-popular Bijou still continues large. New faces this week: Inez Palmer, Dido, Emma Ferguson, Fernando Fleury, The Tanners, Thomas Doyle, and Gourlay and Hart.——FOSTER'S OPERA HOUSE. After Dark 16; Clara Morris 17; Katie Emmett 18; Nutmeg Match 23.——GRAND OPERA HOUSE: Hanlon's Fan-

[CONTINUED ON PAGE 13.]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $40; Half-page, $75; One page, $140.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 42 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - JANUARY 28, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—The New South, 8 P. M.
CASINO—The Fencing Master, 8:15 P. M.
DIME MUSEE—Wax Figures.
GRAND OPERA HOUSE—Jeb., 8:15 P. M.
HARRIGAN'S—Mulligan Guard's Ball, 8 P. M.
H. R. JACOBS'—Devil's Mine, 8:15 P. M.
HERRMANN'S—Cadet, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
MINER'S—Shiloh, 8 P. M.
PALMER'S—Aristocracy, 8:15 P. M.
PEOPLE'S—Hazel Kirke, 8 P. M.
STAR—Romeo and Juliet, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Our Club, 8:15 P. M.

BROOKLYN.

AMPHION—Men and Women.
BEDFORD AVENUE—The Ensign.
COLUMBIA—Gloriana.
GRAND OPERA HOUSE—Bill's Boot.
LEE AVENUE ACADEMY—A Dark Secret.
PARK—Wilson Barrett.

HOBOKEN.

ROSS' THEATRE—The Outsider.

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A TIMELY REBUKE.

THE rebuke administered to an impertinent reporter the other day by Eleonora Duse, the Italian actress, was a deserved reprimand to that considerable portion of the newspaper machinery of this city that thrives mainly upon silly and sensational gossip.

Before her advent Madame Duse had made known her distaste for the peculiar publicity that the class of newspapers referred to encourage and promote. An artist, reared in an atmosphere to which such methods are foreign, she wishes only to be known for her artistic work and to be considered solely with reference to it.

To escape the humiliation of the intrusive interview she came to New York under the shield of a private personality. Her wish should have been respected. And when the reporter forced himself into a hotel elevator with her in an effort to oblige her to "talk," the wonder is that her repugnance and indignation did not lead her to say something more punitively measured to the offense.

The actress turned upon the intruder and said: "Sir, I do not know you, neither do I wish to know you. Away from the stage I do not exist. I wish to be left alone." And it will be agreed that she was altogether too considerate of the feelings of the newspaper man who had shown no consideration for her feelings.

"Away from the stage I do not exist." This is another phase of the truth editorially expressed by THE MIRROR last week in its criticism of the methods employed by sensational dramatic writers on the Metropolitan press. Artists give to the public enough to be permitted what the great mass enjoy without question—one of the most sacred of human rights—freedom from intrusion in their private hours.

PERSONAL.

ROBERTS.—R. A. Roberts, who has charge of the coming production of Ninety Days at the Broadway Theatre, says that it will be one of the notable events of the season.

WILDER.—Marshall P. Wilder has returned from a trip to Canada, where he has been fulfilling engagements.

CRANE.—Seth M. Crane, the baritone, has been engaged to be John Mason's understudy.

FLETCHER.—Charles Leonard Fletcher, the teacher of acting, has removed his offices to West Thirty-first Street.

HENLEY.—E. J. Henley says that he will never forget the shabby treatment he has received at the hands of his late manager, W. N. Fleischman. Mr. Fleischman, according to Mr. Henley, is not to be found, but the actor is waiting until he bobs up. And then—?

CARLYLE.—Frank Carlyle has been retained by the Theatre of Arts and Letters.

MCINTYRE.—Fanny McIntyre has been engaged to play the leading part, Bess Marks, in The Lights o' London, to be produced at the Windsor Theatre.

DUNCAN.—Robert A. Duncan, the veteran and popular advertising agent of the Union Square Theatre, was dined at the Morton House last week by several of his friends. It is one of Mr. Duncan's claims that he is "one of the oldest men in the business."

KENT.—S. Miller Kent drives one of the handsomest horses to be seen in Central Park.

BUSBY.—Amy Busby has joined William H. Crane's company.

FISCHER.—Alice Fischer has ended her engagement with Joseph Jefferson and has made up her mind to remain in New York to take special engagements.

WOODRUFF.—Harry Woodruff, of The Surrender company, spent last week at the Lambs. He left for Philadelphia on Monday. His performance is one of the hits of the piece.

HAYDEN.—Arthur Hayden has joined the Charles Frohman stock company.

PITOU.—Augustus Pitou went to Philadelphia last week on business connected with the Mavourneen company. Mr. Pitou, by the way, will not produce this season the play called Washington Life.

FROHMAN.—Marie Hubert Frohman is playing in the vicinity of New York for the first time in more than a year.

TOTTEN.—Edith Totten, the ingénue, sprained her ankle seriously while skating last week.

DOROTHY.—Miss Dorothy, who was engaged as press agent by the Baroness Blanc last week, has resigned the post.

YOUNG.—The curtain of the new Empire Theatre was painted by John H. Young.

ALFRIEND.—Edward M. Alfriend is traveling with the Across the Potomac company.

MAWSON.—Henry P. Mawson, author of A Fair Rebel, is writing a spectacular drama around the Mardi Gras festival of New Orleans. The play will be called New Orleans.

FROHMAN.—Contrary to his annual custom Daniel Frohman will not sail for Europe in the Spring.

CRISP.—Speaker Crisp, of the House of Representatives, belongs to an old theatrical family, and was formerly upon the stage. Emma Butler, who plays the heroine in The Fast Mail, and who when she was leading lady for Sol Smith Russell was known as Emma Butler Crisp, is the widow of Harry Crisp, who was a brother of Speaker Crisp.

LUCE.—J. W. Luce has resigned as dramatic editor of the Boston *Record* to devote all of his time to the press work of the Park Theatre in that city.

GILLETTE.—William Gillette is in town.

ROBINSON.—Anna Robinson has rejoined Charles Frohman's forces. Miss Robinson was engaged by Richard Mansfield early in the season, and she played leading business in Dr. Jekyll and Mr. Hyde and important parts in other plays with him. For several weeks, however, she has been in the cast of Surrender, and the press notices of her performance in that play are excellent.

VAN VLEET.—Hubert Van Vleet, the accompanist of Cyril Tyler, the boy soprano, intends to make New York his headquarters next season. Accompanists of the kind of Mr. Van Vleet are needed here.

POTTER.—Mrs. Potter seems to have made a decided success in Dumas' Francillon, rechristened A Wife's Folly, in Montreal last week. As a member of her company expresses it, "her part suits her down to the ground." "It is a great artistic play," said one of the local critics, "but it is not a play to be witnessed by weaklings."

WALSH.—In May, at the end of the season of Aristocracy, Blanche Walsh will sail for Europe to be gone about two months. She will visit England, Ireland, and Scotland and will travel on the continent. Toward the end of July she will be in San Francisco to begin the next season in Aristocracy.

POTTER.—Acting on the suggestion of Paul M. Potter, the Theatre of Arts of Letters will be the topic of discussion at the next dinner of the American Dramatists' Club.

FAWCETT.—Edgar Fawcett has an interesting theatrical story in *Godey's* for February. It is called "A Round Unvarnished Tale," and is written in Mr. Fawcett's usual polished style. The story is copiously and prettily illustrated.

BAILEY.—James A. Bailey continues to issue showman pronunciamentos concerning his designs on the Madison Square Garden. President Sturgis of the Garden company says seven-eighths of the stock is owned by the directors and "they are perfectly competent to run their own business."

THE PENALTY OF "FAKING."

[From the Dramatic News, Jan. 21, 1893.]

BROOKLYN DRAMATIC DOINGS.

COLUMBIA THEATRE.

Wang and the ever-pleasing Mr. Hopper had an enthusiastic welcome on Monday at this theatre. Della Fox also discovered that her Brooklyn friends were many and were prepared to overwhelm her with flowers. Anna O'Keefe and Marie Millard were also well received, as was little Mr. Klein. This (Tuesday) evening, the members of Kismet Temple, Nobles of the Mystic Shrine, will occupy the entire ground floor. Mr. Hopper is a member of the order. Wang seems to be possessed of great vitality and even the rubber elephant looks as young as ever.

[From the Dramatic Mirror, Jan. 21, 1893.]

MR. HOPPER'S ACCIDENT.

There was no performance at the Columbia Theatre in Brooklyn last night. The reason was that De Wolf Hopper, who was to have opened a week's engagement in Wang, had fallen on Sunday, and severely sprained his ankle. There was a large advance sale. Money was returned to ticket purchasers. It is announced positively that Mr. Hopper will be able to appear on Thursday night. The theatre will be closed until then.

SOSMAN AND LANDIS' GROWTH.

This season has broken the record in Sosman and Landis' great scenic establishment. The firm has supplied scenery for more than 465 different theatres and combinations. Orders have been filled from many of the finest theatres in this country, Canada, and Mexico, while numerous special productions have been made for stars and companies. For the coming season, Messrs. Sosman and Landis announce that they will give special attention to the business of getting up high-class scenery for combinations. Their concern is finely equipped for this class of work, which will be all under the direct supervision of Thomas G. Moses, the well-known artist. The volume of Messrs. Sosman and Landis' business has grown to such proportions that they have been obliged to fit up another mammoth paint frame-room, 93x200 feet, in addition to the old one, which is 50x150 feet. The studios of the firm have more than 30,000 feet of floor room, 30 paint frames and bridges, and large carpenter shops. This is the fourteenth year that they have been in business in Chicago. The rapid growth of their establishment is attributed to persistent effort, first-class work, and square dealing. With their enlarged facilities, Messrs. Sosman and Landis are prepared to execute all contracts promptly and satisfactorily.

THE SPAN OF LIFE.

Sutton Vane's melodrama, The Span of Life, as played by William Calder's Company under H. S. Taylor's management, has leaped at one bound into the front rank of money winners. In Philadelphia the piece played to large business, and last week at the People's Theatre, in this city, the receipts grew from night to night until in midweek the capacity of the house was reached, and so it continued to the end of the engagement. This week The Span of Life is in Brooklyn. Perhaps the most solid evidence of its prosperity is found in the fact that an early week at the Grand Opera House was tendered to Messrs Calder and Taylor during the People's engagement, and a contract was also closed for a production at the Fourteenth Street Theatre, beginning on Easter Monday. In our last issue, by the way, a grotesque typographical error appeared in a paragraph concerning The Span of Life. "Frank Rafter," it said, "furnished the *money*." Mr. Rafter painted the scenery. Possibly the compositor thought that scenery meant money in a melodramatic production and therefore substituted the latter word. At all events, the production is backed by Messrs. Calder and Taylor, who are to be congratulated on having struck in midseason what promises to be a gold mine.

GEORGE HOWARD'S BENEFIT.

A benefit will be tendered to George W. Howard, who has been identified with the American stage for twenty-four years in prominent positions, and who is suffering from an affliction brought on by the duties of his profession that will probably prevent him from ever again appearing in public. An incurable disease of the optic nerve is depriving him of sight, and he has just been discharged from a six-months' stay in the hospital where he suffered from an acute attack of erysipelas. The proposed benefit will take place in Boston, and any communication or proffer of aid may be made to members of the following committee that has the affair in charge: Louis Aldrich, Edward E. Rice, John Braham, John McNally, N. A. McGlennen, Nathaniel Childs, Quincy Kilby, Louis Goullard, Lawrence McCarthy, D. Foster Farrar, F. S. Hartshorn, Dr. J. T. Shaw, Henry E. Dixey and Charles H. Hoyt.

WELL KNOWN AND WELL LIKED

BEN STERN.

There are few in the profession that will not recognize the above picture of Ben Stern. He is known in every theatrical centre in the country, and it may be said that he is popular wherever he is known. He has been connected with several of the most successful theatrical enterprises of recent years. Mr. Stern was born in San Francisco on July 27, 1860. He first entered the California Theatre in 1873, where he made himself useful in the office. This theatre was then under the management of John McCullough. Four years after his entrance into the office, and in 1877, Mr. Stern became business manager of the theatre. In 1879 he left San Francisco with Samuel Colville, then managing the Colville Folly Company, and since then he has been connected with the following well-known firms and stars: Abbey, Schoeffel and Grau; Brooks and Dickson; the Hanlons; W. T. Carleton; Fanny Davenport; Agnes Huntington and others. At present he is manager of The Crust of Society for John Stetson, and has exhibited his abilities strikingly in exploiting that attraction in this city and elsewhere. Mr. Stern is even-tempered, generous and sociable. Both in his public and private capacities he is universally esteemed.

THE PRESS CLUB BENEFIT.

The Press Club had a benefit at the Casino last Thursday. Pretty girls sold flowers, and few coat lappels were seen without boutonnieres. By a device of Aunt Louisa Eldridge, the programmes were sold. Agnes Booth recited; Master Cyril Tyler sang; Marshall P. Wilder gave his amusing monologue; Josef Hoffman played; there was more singing by Marie Tempest, Lillian Russell, and Kate Rolla, and other entertainment in their popular individual lines was given by Mabel Stephenson, Henry Marteau, Hubert Wilke, Louis Harrison, Jennie Yeamans, Amelia Glover, Guibal and Greville, Ando and Omne, and those who appear in the third act of The Fencing Master, a part of which was given. In the floral booth were Madge Deane, Queenie Vassar, the Misses Allen, Grace Filkins, Renjon Bishop, Zeffie Tilbury, Anna Belmont, Grace Kimball, Annie Boyd, Clara Thropp, Grace Wilson, Ethel Barker, Celia Ellis, Bertha Creighton and Edith Totten. The affair netted more than $2,000.

A SOCIETY TRAMP'S TOUR.

Dunloe and Fletcher's Comedians will open their Spring season on Feb. 2 in A Society Tramp. The piece is credited with having made a hit under the title of Our Malindy last season. It has been entirely rewritten and is funnier than ever. The following company of clever players has been engaged for the Spring tour: Kate Dunloe, Yolande Yorke, Bessie Grayson, Edith Valance, Edna West, Minna Williams, Lew Bloom, Add. Weaver, Herbert Chesley, Ted Murray, the Brilliant Quartette, comprising Marsh, Rapp, Willie, Mitchell. Frank C. Huffman will be the business manager, and Otto Spiers the leader of orchestra. Walter Fletcher is the manager. The Spring tour has been well booked up to June 10, with the exception of a week in March and April.

WHAT AN INVESTIGATION LED TO.

There had been frequent thefts of opera glasses, hats and coats at the Manhattan Opera House, and a Central Office detective was employed to solve the mystery. He made a report to Manager Hammerstein, and as a result all the colored ushers were discharged on Saturday night and white ushers in uniform put in their places.

NOTES AND QUERIES.

Will you inform me of the best dramatic school and elocution school you know of? Are there any good schools in Philadelphia?

E. C. HONEYWELL, Wilmington, Del.

The best dramatic and elocutionary school we know of is the stage itself. Outside of this there are many schools, the best of which are in New York. Consult THE MIRROR's advertising columns.

Will you tell me where I can get the plays, My Partner and Hazel Kirke?

JOHN N. TOLES, Palestine, Tex.

The rights to My Partner are owned by Louis Aldrich, and those to Hazel Kirke by Effie Ellsler, who may be addressed on the subject.

Can you give me the address of the veteran actor, Murdock? THESPIS, Pittsburg, Pa.

Murdock is dead.

TELEGRAPHIC NEWS

Messages from The Mirror's Active Corps of Correspondents.

EVENTS LAST NIGHT

Important Theatrical Openings in the Principal Cities of the Country.

DESPATCHES UP TO DATE.

All the Popular Stars Followed in Their Orbits—Where Leading Combinations are Playing and How They are Received—The Latest Gossip of Actors and Managers on Their Travels—A. M. Palmer's Important Production of Lady Windermere's Fan in Boston Last Night—Other Affairs at the Hub.

[*Special to The Mirror.*]

BOSTON, Jan. 23, 1893.

Boston's "first-nighters" are all to be found at the Columbia to-night. A performance of Oscar Wilde's Lady Windermere's Fan would have drawn them anyway, but the fact that the piece was acted for the first time in America and by A. M. Palmer's organization served to assemble an audience limited only by the capacity of the theatre.

This, in brief, is the plot of the play. After two years of happy married life Lady Windermere believes that her husband loves a woman of blemished character, Mrs. Erlynne by name, and discovers that he has spent much money on her. When she accuses him he calmly announces his intention to invite the woman to his wife's birthday party, though she threatens to strike her rival with the fan which he has just given her as a birthday gift.

Mrs. Erlynne comes, but Lady Windermere's courage fails, and she does not insult her guest. Lord Windermere's attention to Mrs. Erlynne makes his wife furiously jealous, and, seeing this, Lord Darlington, who loves her, declares his passion and urges her to fly with him.

At first she refuses, but at length, maddened by her husband's action, she writes him that she has gone, and starts for Lord Darlington's rooms. Mrs. Erlynne finds the letter and hastens to save Lady Windermere finding her in Darlington's rooms.

While they are together voices are heard and the two hide, Lady Windermere, in her haste, leaving her fan upon the sofa. Several men enter, including Lord Windermere and Darlington. The husband recognizes the fan of his wife and starts to search the apartments, when Mrs. Erlynne steps out and apologizes for taking Lady Windermere's fan by mistake. During the confusion Lady Windermere quits the rooms unperceived.

In the last act the true relations of Lord Windermere and Mrs. Erlynne are disclosed. Lady Windermere had been brought up to believe that she was an orphan, supposing that her mother had been long dead. On the contrary, Mrs. Erlynne is her mother, having deserted her husband and child years before leaving no trace of her whereabouts.

The piece was cast as follows: Lord Windermere, Edward Bell; Lord Darlington, Maurice Barrymore; Lord Augustus Lorton, E. M. Holland; Mr. Charles Lunby, J. G. Saville; Mr. Cecil Graham, Walden Ramsay; Mr. Hopper, Edward S. Abeles; Parker, Guido Marburg; Lady Windermere, Julia Arthur; the Duchess of Berwick, Mrs. D. P. Bowers; Lady Plymdale, Marie Henderson; Lady Statsfield, Fanny Jackson; Mrs. Cowper Cowper, Lillie Clark; Lady Jedburg, Emily Seward; Lady Agatha Carlisle, Ann Urquhart; Mrs. Erlynne, May Brookyn; Rosalie, Zenaide Vislaire.

Boston emphatically signified its approval of the play. There was no question as to the manner of its reception.

The Columbia was packed by a fashionable audience. The play is delightfully free from conventionality. The lines fairly bristle with epigram, and the acting was admirable.

Julia Arthur was a sympathetic Lady Windermere. Her acting was characterized by delicate touches and unmistakable dramatic power.

Mrs. Bowers gave just the right touch to her part, and the personation was one of the richest seen here in a long time.

May Brookyn as Mrs. Erlynne deserves the warmest praise. She fairly divided honors with Miss Arthur.

Mr. Barrymore was capital. His part fits him exactly. The others of the company rendered capable support.

At the Globe there was also a large audience to welcome back Francis Wilson after a two years' absence. His appearance was of unusual interest as he gave a piece never before seen in Boston, The Lion Tamer.

The piece went with spirit from beginning to end. Wilson was received with remarkable enthusiasm. Lulu Glasser was well liked.

At the Grand Opera House is the third dramatic novelty of the week in the shape of She Couldn't Marry Three, as given by Lillian Kennedy and her company. This theatre, by the way, has started the new year by presenting new plays. Three have been given already and five more are announced.

Miss Kennedy's piece scored a success and she made a hit on her Boston debut.

Niobe returns to the street on which she made her first great success in the Summer of 1891, but to a different theatre. Those who went to the Museum will flock to the Tremont for the next fortnight to see new faces in familiar parts.

This is the last week of William H. Crane's successful engagement at the Hollis Street, and for the closing nights his earlier success, The Senator, forms the bill.

"A well-written play finely acted" is what everybody says of Miss Merington's Good-Bye, which is destined to hold the stage of the Museum for a long time.

The Devil's Auction attracted lovers of the spectacular to the Bowdoin Square to-night, and the sign "House full" was out early.

Babes in the Wood will be seen at the Boston for only one week after this, and then the company will go to Philadelphia.

The profession in Boston mourn the death of Flora Walsh. The body was taken to Charleston, N. H., to-day, where the funeral will be held to-morrow. Out of respect the Park Theatre will remain closed to-morrow night, and A Temperance Town is indefinitely postponed.

Dr. Carver in The Scout attracted a large audience at the Howard to-night. Hyde's Comedians follow next week.

The Mildred Rondiere Novelties are at the Palace. Next Friday afternoon Bertoto, the dashing transformation danseuse, takes a benefit.

Patrons of the Lyceum have the novelty of a Winter circus this week given by Dontrick and McVey's company.

Edith Crolivs is at the Grand Museum playing Checkered Life.

A strong specialty bill is presented at the Bijou.

Little Charlotte, the daughter of Jay Hunt, is to be starred in a few weeks in that old-time success, Kittie, the Hot Corn Girl. The piece has been purchased from Mrs. Rachael Cantor.

"The Man with the Lorgnette" of the Boston *Record* is now a woman. John W. Luce has retired to devote his entire time to the press agency of the Park. His place has been taken by Rene S. Parker.

The New York papers announce that the Museum is to be extensively remodelled during the Summer season. The Museum people know nothing about it.

Boston newspaper men were glad to see again Wilbur M. Bates who came here in advance of The Devil's Auction and who was at one time well known as a journalist of this city.

Elaborate preparations are being made at the Columbia for the farewell Boston engagement of 1402, which begins Feb. 6.

E. S. Willard's extended engagement at the Tremont will begin on April 10.

Sydney Chidley is continuing his careful work of preparing the scenery for B. F. Keith's new house, which will have some of the most artistic stage settings ever seen in Boston.

Mrs. Isaac B. Rich is mourning the death of her mother, Mrs. L. Babo, which occurred last week.

Manager Schoeffel is to be proposed for associate membership in the Boston Press Club.

Wilson Barrett's fortnight at the Globe ended in triumph on Saturday. The Silver King was the play and Mr. Barrett was called out and made a very graceful speech. Mr. Barrett was one of the guests and speakers at the annual dinner of the Boston Press Club last week. Harry McGlenen, of the Boston, was also a guest, and at the conclusion of the dinner he invited everybody to see The Babes in the Woods.

William Seymour has been busily engaged in rehearsing John Stetson's Crust of Society company No. 2.

Charles Lander, of Wilson Barrett's company, took the poor debtor's oath last week in a suit brought by James Pearson, a costumer.

Governor Russell entertained Crane at dinner to-day.

Grace Atwell, leading lady of Carroll Johnson's Irish Statesman company, has been paying Boston a visit. She was formerly in the Museum company.

JAY B. BENTON.

ST. LOUIS.

Clara Morris, Roland Reed and Milton and Dolly Nobles Warmly Received—Other Attractions—Gossip.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 23, 1893.

Roland Reed opened at the Grand Opera House last night in Innocent as a Lamb.

His audience was large and the play was well received, the comedian scoring a pronounced hit.

Dave Henderson's Ali Baba returned to the Grand Opera last week. Many new and melodious airs have been added to the music.

At the Olympic Theatre to-night Clara Morris opened in Article 47.

The audience was large, and Miss Morris was received with warmth.

E. H. Sothern played to large audiences last week at the Olympic, and Captain Lettarblair was a decided success.

Milton and Dolly Nobles opened at the Hagan last night in For Revenue Only.

A large audience thoroughly enjoyed this latest effort of Mr. Nobles.

Pauline Hall closed a very prosperous week of Erminie at the Hagan Saturday night. Miss Hall took the title role, and was in excellent voice, and her company is one that did full justice to the requirements of the opera. It was handsomely staged and richly costumed.

Walter Sanford's Struggle of Life filled Pope's Theatre at both afternoon and evening performance.

Spider and Fly closed at Pope's Saturday night after a big week. The production has come here regularly, but this season it is better than ever.

The Fast Mail at Havlin's Theatre opened at yesterday's matinee.

Miss Agnes Wallace-Villa in The World Against Her did well at Havlin's last week.

Hart's Big Novelty company filled the Standard Theatre both afternoon and evening yesterday.

The Gray and Stephens' Vesper Bells company gave a good performance last week at the same house.

Lucie Villa, the daughter of Agnes Wallace Villa, who does an exceptionally clever skirt dance, besides equally clever work in The World Against Her, will soon leave the stage and wed a young electrician whose home is in Chicago.

Constance Compton left the Around the World in Eighty Days company at the close of the engagement here and returned to New York.

Drew Donaldson, who joined the Pauline Hall company in Chicago just before they came to St. Louis, made her first appearance on the opening night here, but was so ill that the next day she resigned, and left for New York. Helen Dunbar, who has been a member of the company for some time, took her place, and sang the part of Cerise most acceptably.

Mittens Willet, who is now ill in New York, is a St. Louis girl, and has many friends here. She made her debut here. Her father was a well-known newspaper man on the *Globe-Democrat*.

Frank Marder's Kid Company rested here several days last week, but left last Friday for New York. They are booked for Havlin's Theatre here week Feb. 14.

W. C. HOWLAND.

PHILADELPHIA.

Potter and Bellew, Julia Marlowe, and Denman Thompson—Surrender and Ravenswood—A Collapse.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 23, 1893.

There is no dearth of novelties to-night, and most of the theatres have opened the week to big business.

Charles Frohman's Boston stock was generously welcomed at the Park, and established themselves as prime favorites by their performance of Surrender. The organization includes several popular players. Louis Aldrich, Burr McIntosh and Rose Eytinge have prominent parts and won applause. The play was received with favor, and the outlook for the fortnight's stay is promising. James T. Powers Feb. 6.

The Chestnut had a big audience to-night, and Mrs. Potter and Kyrle Bellew were welcomed as old favorites. Curiosity and an insane desire to be shocked was evidently responsible for the presence of a part, at least, of the throng, as the disappointment of many as the play progressed was apparent. Therese Raquin will hold the boards this week, but next week we will have the first production by this company of Dumas's Francillon, under the title of A Wife's Folly. Jane and Johnstone Bennett return Feb. 6.

Chauncey Olcott and Mavourneen won applause from a large audience at the Walnut to-night, and the opinion is general that Manager Pitou has made a wise selection of a successor to the unfortunate Scanlan. The company throughout is clever and the stage setting brilliant. Hustler 30.

Lovers of the classic crowded around Julia Marlowe's standard at the Broad to-night, and showered the young actress with applause. Twelfth Night was the opening play, but during her two weeks' engagement she will exhaust her repertoire. Sol Smith Russell makes himself known for the first time in two years Feb. 6, when he will reveal his new comedy, Peaceful Valley.

Everybody remembers Denman Thompson's phenomenal seven weeks' engagement at the Opera House last season, and, although his present stay is for only a fortnight, from the demand for seats it looks as though many who have a desire to see The Old Homestead will be disappointed. A great audience welcomed him to-night, and the play appears to please as well as on the original production. Dave Henderson's Ali Baba Feb. 6.

Philadelphia friends of Charles A. Gardner gave him a rousing reception at the Empire to-night. Everybody knows Gardner in this city, as he claims Philadelphia as the site of his nativity. His German romance, Fatherland, appears to give satisfaction, and his songs are generally encored. The White Squadron 30.

Leonard Grover's Lost in New York is the National's realistic offering to-night. It was enthusiastically received by a large audience and will undoubtedly do a good business through the week. Ogden Stevens, Lillie Sinclair, and W. H. Murphy lead an all-around-good company. Next week, The Pulse of New York.

We have still another bird's-eye view of metropolitan life in The Waifs of New York to-night at the People's. Lizzie Mulvey heads a competent cast. Cruiskeen Lawn 20.

Owing to lack of time for rehearsals, the production of Lemons at the Girard Avenue booked for to-night was postponed until next Monday. The week will be filled in with The Little Detective and The Shanty Queen.

Openings at the other houses to-night: Whallen and Martells' The South Before the War, at the Arch; Ada Gray, in East Lynne, at the Standard; The World, at Forepaugh's; Fay Foster Burlesque Company, at the Lyceum; Sefton and Watson Vaudevilles, at the Kensington. The Winter circus continues to vary the bill every week with prosperous returns. Already Manager Pincus talks of touring Europe next Summer in search of novelties.

Marion Chester and Milton Aborn carried off the chief honors in Dorothy at the Bijou to-day. The opera is well staged and rendered. When Manager Keith's new theatre in Boston is finished the company at present at the Bijou will move there for a season and alternate at the two houses.

"Dick" Zimmerman, the popular doorkeeper of the Chestnut Street Opera House, has resigned his post to manage Jay Rial's Uncle Tom's Cabin company, a position he filled successfully nine years ago.

Manager Kelly has resigned as manager of the Grand Opera House, and will devote all his time to the National. The future of the Grand is a matter of conjecture. Rumor couples the name of Harry Miner with those aspiring to the management of the house, but it will more likely become a music hall if a license can be secured.

The Fencing Master comes to the Chestnut Feb. 27 for a run. The original company comes from the New York Casino.

Henry Clay Barnabee, W. H. McDonald and Eugene Cowles were among the distinguished guests who helped to make merry at an annual dinner of the famous Clover Club last Thursday.

The Bostonians demolished all records at the Broad and played last week to about $12,000. Their next date in this city is March, 1894. The general verdict placed both libretto and music below The Fencing Master and Robin Hood.

Gus. Piton is in town.

Frank Cushman's Minstrels collapsed last Friday night. Willis Sweatnam was advertised as the star but refused to go on unless $500 as two weeks' salary was forthcoming in advance. The remainder of the company received nothing for their work.

Prof. Crouch, the veteran author of "Kathleen Mavourneen," was in town last week.

JOHN N. CAVANAGH.

CHICAGO.

The Crust of Society and The Social Swim—Marie Wainwright, Goodwin, and Salvini—Gossip.

[*Special to The Mirror.*]

CHICAGO, Jan. 23, 1893.

The Crust of Society was presented at the Chicago Opera House to-night, by John Stetson's company and attracted a large, curious and sensation-hunting audience. The play was followed with great interest and enjoyment, and will undoubtedly do a large business during its two-weeks' stay. The principal parts are in the hands of Carrie Turner, John E. Kellerd, and Edgar L. Davenport who fulfilled all requirements.

Clyde Fitch's The Social Swim, was put on in the place of the School for Scandal by Marie Wainwright at McVicker's on Thursday, and was received by the large and brilliant audience present with flattering approval. The plot is weak but the dialogue is crisp and clever.

Miss Wainwright is not seen at her best as Mrs. William Burton Smith, but acts with marked effect. The audience gave her a number of curtain calls. William Ingersoll was satisfactory. E. V. Backus was overweighted with the role of the old uncle. As Guy Sturtevant, Nathaniel Hartwig was admirable. Eleanor Carey, as Mrs. Royce-Jones, exaggerated to an almost farcical degree. Others deserving of praise were Percy Brooke, Kate Blancke and Dorothy Thornton.

The scenic accessories and dresses were features of the performance. After the third act loud calls for the author brought out Mr. Fitch, who made a modest and becoming speech.

Nat C. Goodwin opened yesterday in A Gilded Fool before a large audience of admirers at Hooley's Theatre. He was warmly greeted, and the piece made a hit.

Alexander Salvini opened last night at the Grand Opera House in the role of D'Artagnan in The Three Guardsmen. A crowded house attested hearty appreciation of star and play. This week Salvini will confine himself to Don Cæsar de Bazan and a double bill consisting of L'Ami Fritz and a dramatic version of Cavalleria Rusticana. A generally accomplished company support Salvini.

The return of Miss Helyett to the Columbia, with Louise Leslie-Carter in the title role, and Lottie Collins with her inter-loped dance, attracts large audiences. Mrs. Carter has improved her portrayal of the little Quakeress, but it is a role unworthy of her ability.

Lottie is making a great hit. She does her acrobatic "turn" to tumultuous applause at a salary of $1,200 a week.

The Schiller has a season of German drama, lasting one week.

Following Powers in A Mad Bargain come Donnelly and Girard in Natural Gas at the Haymarket. They opened yesterday to an audience that overflowed with joy.

James J. Corbett is arousing the residents of the South-Side at Havlin's Theatre with Gentleman Jack. Patronage is big.

Haverly's Casino still attracts considerable business with two minstrel companies combined.

Ezra Kendall is at the Clark Street Theatre with A Pair of Kids. His business is good.

A Railroad Ticket served to draw good-sized audiences to the Windsor. The stars, Sullivan and Smith, monopolize most of the time.

The New York Specialty company, with Bob Fitzsimmons as the star, are doing a heavy business at the People's.

Modjeska stopped over in Chicago last Sunday evening, and played Mary Stuart at the Chicago Opera House. The proceeds were for the benefit of the Sisters of Nazareth, a Polish Catholic society in pecuniary difficulties. The audience was large, and a snug sum was realized.

The Chicago Orchestra, under Theodore Thomas, gave concerts at the Auditorium Friday afternoon and Saturday evening, at

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 1, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for agate line. Quarter-page, $90; Half-page, $75; One page, $140.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 42 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - JANUARY 28, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE NEW SOUTH, 8 P. M.
CASINO—THE FENCING MASTER, 8:15 P. M.
EDEN MUSEE—WAX FIGURES.
GRAND OPERA HOUSE—JAIL, 8:15 P. M.
HARRIGAN'S—MULLIGAN GUARD'S BALL, 8 P. M.
H. R. JACOBS'—DEVIL'S MINE, 8:15 P. M.
HERRMANN'S—CASTE, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICANS ABROAD, 8:15 P. M.
NIBLO'S—SHILOH, 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—HAZEL KIRKE, 8 P. M.
STAR—ROMEO AND JULIET, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—OUR CLUB, 8:15 P. M.

BROOKLYN.

ARTHUR—MEN AND WOMEN.
BEDFORD AVENUE—THE ENSIGN.
COLUMBIA—GLORIANA.
GRAND OPERA HOUSE—BELL'S BOOT.
LEE AVENUE ACADEMY—A DARK SECRET.
PARK—WILSON BARRETT.

HOBOKEN.

ROSS' THEATRE—THE OUTSIDER.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 40,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

A TIMELY REBUKE.

THE rebuke administered to an impertinent reporter the other day by Eleonora Duse, the Italian actress, was a deserved reprimand to that considerable portion of the newspaper machinery of this city that thrives mainly upon silly and sensational gossip.

Before her advent Madame Duse had made known her distaste for the peculiar publicity that the class of newspapers referred to encourage and promote. An artist, reared in an atmosphere to which such methods are foreign, she wishes only to be known for her artistic work and to be considered solely with reference to it.

To escape the humiliation of the intrusive interview she came to New York under the shield of a private personality. Her wish should have been respected. And when the reporter forced himself into a hotel elevator with her in an effort to oblige her to "talk," the wonder is that her repugnance and indignation did not lead her to say something more pointedly measured to the offense.

The actress turned upon the intruder and said: "Sir, I do not know you, neither do I wish to know you. Away from the stage I do not exist. I wish to be left alone." And it will be agreed that she was altogether too considerate of the feelings of the newspaper man who had shown no consideration for her feelings.

"Away from the stage I do not exist." This is another phase of the truth editorially expressed by THE MIRROR last week in its criticism of the methods employed by sensational dramatic writers on the Metropolitan press. Artists give to the public enough to be permitted what the great mass enjoy without question—one of the most sacred of human rights—freedom from intrusion in their private hours.

PERSONAL.

ROBERTS.—R. A. Roberts, who has charge of the coming production of Ninety Days at the Broadway Theatre, says that it will be one of the notable events of the season.

WILDER.—Marshall P. Wilder has returned from a trip to Canada, where he has been fulfilling engagements.

CRANE.—Seth M. Crane, the baritone, has been engaged to be John Mason's understudy.

FLETCHER.—Charles Leonard Fletcher, the teacher of acting, has removed his offices to West Thirty-first Street.

HENLEY.—E. J. Henley says that he will never forget the shabby treatment he has received at the hands of his late manager, W. N. Fleischman. Mr. Fleischman, according to Mr. Henley, is not to be found, but the actor is waiting until he bobs up. And then—!

CARLYLE.—Frank Carlyle has been retained by the Theatre of Arts and Letters.

MCINTYRE.—Fanny McIntyre has been engaged to play the leading part, Bess Marks, in The Lights o' London, to be produced at the Windsor Theatre.

DUNCAN.—Robert A. Duncan, the veteran and popular advertising agent of the Union Square Theatre, was dined at the Morton House last week by several of his friends. It is one of Mr. Duncan's claims that he is "one of the oldest men in the business."

KENT.—S. Miller Kent drives one of the handsomest horses to be seen in Central Park.

BUSBY.—Amy Busby has joined William H. Crane's company.

FISCHER.—Alice Fischer has ended her engagement with Joseph Jefferson and has made up her mind to remain in New York to take special engagements.

WOODRUFF.—Harry Woodruff, of The Surrender company, spent last week at the Lambs. He left for Philadelphia on Monday. His performance is one of the hits of the piece.

HAYDEN.—Arthur Hayden has joined the Charles Frohman stock company.

PITOU.—Augustus Pitou went to Philadelphia last week on business connected with the Mavourneen company. Mr. Pitou, by the way, will not produce this season the play called Washington Life.

FROHMAN.—Marie Hubert Frohman is playing in the vicinity of New York for the first time in more than a year.

TOTTEN.—Edith Totten, the ingénue, sprained her ankle seriously while skating last week.

DOROTHY.—Miss Dorothy, who was engaged as press agent by the Baroness Blanc last week, has resigned the post.

YOUNG.—The curtain of the new Empire Theatre was painted by John H. Young.

ALFRIEND.—Edward M. Alfriend is traveling with the Across the Potomac company.

MAWSON.—Henry P. Mawson, author of A Fair Rebel, is writing a spectacular drama around the Mardi Gras festival of New Orleans. The play will be called New Orleans.

FROHMAN.—Contrary to his annual custom Daniel Frohman will not sail for Europe in the Spring.

CRISP.—Speaker Crisp, of the House of Representatives, belongs to an old theatrical family, and was formerly upon the stage. Emma Butler, who plays the heroine in The Fast Mail, and who when she was leading lady for Sol Smith Russell was known as Emma Butler Crisp, is the widow of Harry Crisp, who was a brother of Speaker Crisp.

LUCE.—J. W. Luce has resigned as dramatic editor of the Boston *Record* to devote all of his time to the press work of the Park Theatre in that city.

GILLETTE.—William Gillette is in town.

ROBINSON.—Anna Robinson has rejoined Charles Frohman's forces. Miss Robinson was engaged by Richard Mansfield early in the season, and she played leading business in Dr. Jekyll and Mr. Hyde and important parts in other plays with him. For several weeks, however, she has been in the cast of Surrender, and the press notices of her performance in that play are excellent.

VAN VLEET.—Hubert Van Vleet, the accompanist of Cyril Tyler, the boy soprano, intends to make New York his headquarters next season. Accompanists of the kind of Mr. Van Vleet are needed here.

POTTER.—Mrs. Potter seems to have made a decided success in Dumas' Francillon, rechristened A Wife's Folly, in Montreal last week. As a member of her company expresses it, "her part suits her down to the ground." "It is a great artistic play," said one of the local critics, "but it is not a play to be witnessed by weaklings."

WALSH.—In May, at the end of the season of Aristocracy, Blanche Walsh will sail for Europe to be gone about two months. She will visit England, Ireland, and Scotland and will travel on the continent. Toward the end of July she will be in San Francisco to begin the next season in Aristocracy.

POTTER.—Acting on the suggestion of Paul M. Potter, the Theatre of Arts of Letters will be the topic of discussion at the next dinner of the American Dramatists' Club.

FAWCETT.—Edgar Fawcett has an interesting theatrical story in *Godey's* for February. It is called "A Round Unvarnished Tale," and is written in Mr. Fawcett's usual polished style. The story is copiously and prettily illustrated.

BAILEY.—James A. Bailey continues to issue showman pronunciamentos concerning his designs on the Madison Square Garden. President Sturgis of the Garden company says seven-eighths of the stock is owned by the directors and "they are perfectly competent to run their own business."

THE PENALTY OF "FAKING."

[From the Dramatic News, Jan. 21, 1893.]

BROOKLYN DRAMATIC DOINGS.

COLUMBIA THEATRE.

Wang and the ever-pleasing Mr. Hopper had an enthusiastic welcome on Monday at this theatre. Della Fox also discovered that her Brooklyn friends were many and were prepared to overwhelm her with flowers. Anna O'Keefe and Marie Millard were also well received, as was little Mr. Klein. This (Tuesday) evening, the members of Kismet Temple, Nobles of the Mystic Shrine, will occupy the entire ground floor. Mr. Hopper is a member of the order. Wang seems to be possessed of great vitality and even the rubber elephant looks as young as ever.

[From the Dramatic Mirror, Jan. 21, 1893.]

MR. HOPPER'S ACCIDENT.

There was no performance at the Columbia Theatre in Brooklyn last night. The reason was that De Wolf Hopper, who was to have opened a week's engagement in Wang, had fallen on Sunday, and severely sprained his ankle. There was a large advance sale. Money was returned to ticket purchasers. It is announced positively that Mr. Hopper will be able to appear on Thursday night. The theatre will be closed until then.

SOSMAN AND LANDIS' GROWTH.

This season has broken the record in Sosman and Landis' great scenic establishment. The firm has supplied scenery for more than 465 different theatres and combinations. Orders have been filled from many of the finest theatres in this country, Canada, and Mexico, while numerous special productions have been made for stars and companies. For the coming season, Messrs. Sosman and Landis announce that they will give special attention to the business of getting up high-class scenery for combinations. Their concern is finely equipped for this class of work, which will be all under the direct supervision of Thomas G. Moses, the well-known artist. The volume of Messrs. Sosman and Landis' business has grown to such proportions that they have been obliged to fit up another mammoth paint frame-room, 93x200 feet, in addition to the old one, which is 50x150 feet. The studios of the firm have more than 30,000 feet of floor room, 30 paint frames and bridges, and large carpenter shops. This is the fourteenth year that they have been in business in Chicago. The rapid growth of their establishment is attributed to persistent effort, first-class work, and square dealing. With their enlarged facilities, Messrs. Sosman and Landis are prepared to execute all contracts promptly and satisfactorily.

THE SPAN OF LIFE.

Sutton Vane's melodrama, The Span of Life, as played by William Calder's Company under H. S. Taylor's management, has leaped at one bound into the front rank of money winners. In Philadelphia the piece played to large business, and last week at the People's Theatre, in this city, the receipts grew from night to night until in midweek the capacity of the house was reached, and so it continued to the end of the engagement. This week The Span of Life is in Brooklyn. Perhaps the most solid evidence of its prosperity is found in the fact that an early week at the Grand Opera House was tendered to Messrs Calder and Taylor during the People's engagement, and a contract was also closed for a production at the Fourteenth Street Theatre, beginning on Easter Monday. In our last issue, by the way, a grotesque typographical error appeared in a paragraph concerning The Span of Life. "Frank Rafter," it said, "furnished the *money*." Mr. Rafter painted the scenery. Possibly the compositor thought that scenery meant money in a melodramatic production and therefore substituted the latter word. At all events, the production is backed by Messrs. Calder and Taylor, who are to be congratulated on having struck in midseason what promises to be a gold mine.

GEORGE HOWARD'S BENEFIT.

A benefit will be tendered to George W. Howard, who has been identified with the American stage for twenty-four years in prominent positions, and who is suffering from an affliction brought on by the duties of his profession that will probably prevent him from ever again appearing in public. An incurable disease of the optic nerve is depriving him of sight, and he has just been discharged from a six-months' stay in the hospital where he suffered from an acute attack of erysipelas. The proposed benefit will take place in Boston, and any communication or proffer of aid may be made to members of the following committee that has the affair in charge: Louis Aldrich, Edward E. Rice, John Braham, John McNally, N. A. McGlennen, Nathaniel Childs, Quincy Kilby, Louis Goullard, Lawrence McCarthy, D. Foster Farrar, F. S. Hartshorn, Dr. J. T. Shaw, Henry E. Dixey and Charles H. Hoyt.

WELL KNOWN AND WELL LIKED MEN STORY.

There are few in the profession that will not recognize the above picture of Ben Stern. He is known in every theatrical centre in the country, and it may be said that he is popular wherever he is known. He has been connected with several of the most successful theatrical enterprises of recent years. Mr. Stern was born in San Francisco on July 27, 1860. He first entered the California Theatre in 1873, where he made himself useful in the office. This theatre was then under the management of John McCullough. Four years after his entrance into the office, and in 1877, Mr. Stern became business manager of the theatre. In 1879 he left San Francisco with Samuel Colville, then managing the Colville Folly Company, and since then he has been connected with the following well-known firms and stars: Abbey, Schoeffel and Grau; Brooks and Dickson; the Hanlons; W. T. Carleton; Fanny Davenport; Agnes Huntington and others. At present he is manager of The Crust of Society for John Stetson, and has exhibited his abilities strikingly in exploiting that attraction in this city and elsewhere. Mr. Stern is even-tempered, generous and sociable. Both in his public and private capacities he is universally esteemed.

THE PRESS CLUB BENEFIT.

The Press Club had a benefit at the Casino last Thursday. Pretty girls sold flowers, and few coat lappels were seen without boutonnieres. By a device of Aunt Louisa Eldridge, the programmes were sold. Agnes Booth recited; Master Cyril Tyler sang; Marshall P. Wilder gave his amusing monologue; Josef Hoffman played; there was more singing by Marie Tempest, Lillian Russell, and Kate Rolla, and other entertainment in their popular individual lines was given by Mabel Stephenson, Henry Marteau, Hubert Wilke, Louis Harrison, Jennie Yeamans, Amelia Glover, Guibal and Greville, Ando and Omne, and those who appear in the third act of The Fencing Master, a part of which was given. In the floral booth were Madge Deane, Queenie Vassar, the Misses Allen, Grace Filkins, Renjon Bishop, Zeffie Tilbury, Anna Belmont, Grace Kimball, Annie Boyd, Clara Thropp, Grace Wilson, Ethel Barker, Celia Ellis, Bertha Creighton and Edith Totten. The affair netted more than $2,000.

A SOCIETY TRAMP'S TOUR.

Dunloe and Fletcher's Comedians will open their Spring season on Feb. 2 in A Society Tramp. The piece is credited with having made a hit under the title of Our Malindy last season. It has been entirely rewritten and is funnier than ever. The following company of clever players has been engaged for the Spring tour: Kate Dunloe, Yolande Yorke, Bessie Grayson, Edith Valance, Edna West, Minna Williams, Lew Bloom, Add. Weaver, Herbert Chesley, Ted Murray, the Brilliant Quartette, comprising Marsh, Rapp, Willie, Mitchell. Frank C. Huffman will be the business manager, and Otto Spiers the leader of orchestra. Walter Fletcher is the manager. The Spring tour has been well booked up to June 10, with the exception of a week in March and April.

WHAT AN INVESTIGATION LED TO.

There had been frequent thefts of opera glasses, hats and coats at the Manhattan Opera House, and a Central Office detective was employed to solve the mystery. He made a report to Manager Hammerstein, and as a result all the colored ushers were discharged on Saturday night and white ushers in uniform put in their places.

NOTES AND QUERIES.

Will you inform me of the best dramatic school and elocution school you know of? Are there any good schools in Philadelphia?
E. C. HONEYWELL, Wilmington, Del.

The best dramatic and elocutionary school we know of is the stage itself. Outside of this there are many schools, the best of which are in New York. Consult THE MIRROR's advertising columns.

Will you tell me where I can get the plays, My Partner and Hazel Kirke?
JOHN N. TOLES, Palestine, Tex.

The rights to My Partner are owned by Louis Aldrich, and those to Hazel Kirke by Effie Ellsler, who may be addressed on the subject.

Can you give me the address of the veteran actor, Murdock?
THESPIS, Pittsburg, Pa.

Murdock is dead.

TELEGRAPHIC NEWS

Messages from The Mirror's Active Corps of Correspondents.

EVENTS LAST NIGHT

Important Theatrical Openings in the Principal Cities of the Country.

DESPATCHES UP TO DATE.

All the Popular Stars Followed in Their Orbits—Where Leading Combinations are Playing and How They are Received—The Latest Gossip of Actors and Managers on Their Travels—A. M. Palmer's Important Production of Lady Windermere's Fan in Boston Last Night—Other Affairs of the Hub.

[Special to The Mirror.]

BOSTON, Jan. 23, 1893.

Boston's "first nighters" are all to be found at the Columbia to-night. A performance of Oscar Wilde's Lady Windermere's Fan would have drawn them anyway, but the fact that the piece was acted for the first time in America and by A. M. Palmer's organization served to assemble an audience limited only by the capacity of the theatre.

This, in brief, is the plot of the play. After two years of happy married life Lady Windermere believes that her husband loves a woman of blemished character, Mrs. Erlynne by name, and discovers that he has spent much money on her. When she accuses him he calmly announces his intention to invite the woman to his wife's birthday party, though she threatens to strike her rival with the fan which he has just given her as a birthday gift.

Mrs. Erlynne comes, but Lady Windermere's courage fails, and she does not insult her guest. Lord Windermere's attention to Mrs. Erlynne makes his wife furiously jealous, and, seeing this, Lord Darlington, who loves her, declares his passion and urges her to fly with him.

At first she refuses, but at length, maddened by her husband's action, she writes him that she has gone, and starts for Lord Darlington's rooms. Mrs. Erlynne finds the letter and hastens to save Lady Windermere, finding her in Darlington's rooms.

While they are together voices are heard and the two hide, Lady Windermere, in her haste, leaving her fan upon the sofa. Several men enter, including Lord Windermere and Darlington. The husband recognizes the fan of his wife and starts to search the apartments, when Mrs. Erlynne steps out and apologizes for taking Lady Windermere's fan by mistake. During the confusion Lady Windermere quits the rooms unperceived.

In the last act the true relations of Lord Windermere and Mrs. Erlynne are disclosed. Lady Windermere had been brought up to believe that she was an orphan, supposing that her mother had been long dead. On the contrary, Mrs. Erlynne is her mother, having deserted her husband and child years before leaving no trace of her whereabouts.

The piece was cast as follows: Lord Windermere, Edward Bell; Lord Darlington, Maurice Barrymore; Lord Augustus Lorton, E. M. Holland; Mr. Charles Lunby, J. G. Saville; Mr. Cecil Graham, Walden Ramsay; Mr. Hopper, Edward S. Abeles; Parker, Guido Marburg; Lady Windermere, Julia Arthur; the Duchess of Berwick, Mrs. D. P. Bowers; Lady Plymdale, Marie Henderson; Lady Statsfield, Fanny Jackson; Mrs. Cowper Cowper, Lillie Clark; Lady Jedburg, Emily Seward; Lady Agatha Carlisle, Ann Urquhart; Mrs. Erlynne, May Brookyn; Rosalie, Zenaide Vislaire.

Boston emphatically signified its approval of the play. There was no question as to the manner of its reception.

The Columbia was packed by a fashionable audience. The play is delightfully free from conventionality. The lines fairly bristle with epigram, and the acting was admirable.

Julia Arthur was a sympathetic Lady Windermere. Her acting was characterized by delicate touches and unmistakable dramatic power.

Mrs. Bowers gave just the right touch to her part, and the personation was one of the richest seen here in a long time.

May Brookyn as Mrs. Erlynne deserves the warmest praise. She fairly divided honors with Miss Arthur.

Mr. Barrymore was capital. His part fits him exactly. The others of the company rendered capable support.

At the Globe there was also a large audience to welcome back Francis Wilson after a two years' absence. His appearance was of unusual interest as he gave a piece never before seen in Boston, The Lion Tamer.

The piece went with spirit from beginning to end. Wilson was received with remarkable enthusiasm. Lulu Glasser was well liked.

At the Grand Opera House is the third dramatic novelty of the week in the shape of She Couldn't Marry Three, as given by Lillian Kennedy and her company. This theatre, by the way, has started the new year by presenting new plays. Three have been given already and five more are announced.

Miss Kennedy's piece scored a success and she made a hit on her Boston debut.

Niobe returns to the street on which she made her first great success in the Summer of 1894, but to a different theatre. Those who went to the Museum will flock to the Tremont for the next fortnight to see new faces in familiar parts.

This is the last week of William H. Crane's successful engagement at the Hollis Street, and for the closing nights his earlier success, The Senator, forms the bill.

"A well-written play finely acted" is what everybody says of Miss Merington's Good-Bye, which is destined to hold the stage of the Museum for a long time.

The Devil's Auction attracted lovers of the spectacular to the Bowdoin Square to-night, and the sign "House full" was out early.

Babes in the Wood will be seen at the Boston for only one week after this, and then the company will go to Philadelphia.

The profession in Boston mourn the death of Flora Walsh. The body was taken to Charleston, N. H., to-day, where the funeral will be held to-morrow. Out of respect the Park Theatre will remain closed to-morrow night, and A Temperance Town is indefinitely postponed.

Dr. Carver in The Scout attracted a large audience at the Howard to-night. Hyde's Comedians follow next week.

The Mildred Rondere Novelties are at the Palace. Next Friday afternoon Bertoto, the dashing transformation danseuse, takes a benefit.

Patrons of the Lyceum have the novelty of a Winter circus this week given by Dontrick and McVey's company.

Edith Crolivs is at the Grand Museum playing Checkered Life.

A strong specialty bill is presented at the Bijou.

Little Charlotte, the daughter of Jay Hunt, is to be starred in a few weeks in that old-time success, Kittie, the Hot Corn Girl. The piece has been purchased from Mrs. Rachael Cantor.

"The Man with the Lorgnette" of the Boston *Record* is now a woman. John W. Luce has retired to devote his entire time to the press agency of the Park. His place has been taken by Renie S. Parker.

The New York papers announce that the Museum is to be extensively remodelled during the Summer season. The Museum people know nothing about it.

Boston newspaper men were glad to see again Wilbur M. Bates who came here in advance of The Devil's Auction and who was at one time well known as a journalist of this city.

Elaborate preparations are being made at the Columbia for the farewell Boston engagement of 1402, which begins Feb. 6.

E. S. Willard's extended engagement at the Tremont will begin on April 10.

Sydney Chidley is continuing his careful work of preparing the scenery for B. F. Keith's new house, which will have some of the most artistic stage settings ever seen in Boston.

Mrs. Isaac B. Rich is mourning the death of her mother, Mrs. L. Babo, which occurred last week.

Manager Schoeffel is to be proposed for associate membership in the Boston Press Club.

Wilson Barrett's fortnight at the Globe ended in triumph on Saturday. The Silver King was the play and Mr. Barrett was called out and made a very graceful speech. Mr. Barrett was one of the guests and speakers at the annual dinner of the Boston Press Club last week. Harry McGlenen, of the Boston, was also a guest, and at the conclusion of the dinner he invited everybody to see The Babes in the Woods.

William Seymour has been busily engaged in rehearsing John Stetson's Crust of Society company No. 2.

Charles Lander, of Wilson Barrett's company, took the poor debtor's oath last week in a suit brought by James Pearson, a costumer.

Governor Russell entertained Crane at dinner to-day.

Grace Atwell, leading lady of Carroll Johnson's Irish Statesman company, has been paying Boston a visit. She was formerly in the Museum company.

JAY B. BENTON.

ST. LOUIS.

Clara Morris, Roland Reed and Milton and Dolly Nobles Warmly Received—Other Attractions—Gossip.

[Special to The Mirror.]

ST. LOUIS, Jan. 23, 1893.

Roland Reed opened at the Grand Opera House last night in Innocent as a Lamb.

His audience was large and the play was well received, the comedian scoring a pronounced hit.

Dave Henderson's Ali Baba returned to the Grand Opera last week. Many new and melodious airs have been added to the music.

At the Olympic Theatre to-night Clara Morris opened in Article 47.

The audience was large, and Miss Morris was received with warmth.

E. H. Sothern played to large audiences last week at the Olympic, and Captain Lettarblair was a decided success.

Milton and Dolly Nobles opened at the Hagan last night in For Revenue Only.

A large audience thoroughly enjoyed this latest effort of Mr. Nobles.

Pauline Hall closed a very prosperous week of Erminie at the Hagan Saturday night. Miss Hall took the title role, and was in excellent voice, and her company is one that did full justice to the requirements of the opera. It was handsomely staged and richly costumed.

Walter Sanford's Struggle of Life filled Pope's Theatre at both afternoon and evening performance.

Spider and Fly closed at Pope's Saturday night after a big week. The production has come here regularly, but this season it is better than ever.

The Fast Mail at Havlin's Theatre opened at yesterday's matinee.

Miss Agnes Wallace-Villa in The World Against Her did well at Havlin's last week.

Hart's Big Novelty company filled the Standard Theatre both afternoon and evening yesterday.

The Gray and Stephens' Vesper Bells company gave a good performance last week at the same house.

Lucie Villa, the daughter of Agnes Wallace Villa, who does an exceptionally clever skirt dance, besides equally clever work in The World Against Her, will soon leave the stage and wed a young electrician whose home is in Chicago.

Constance Compton left the Around the World in Eighty Days company at the close of the engagement here and returned to New York.

Drew Donaldson, who joined the Pauline Hall company in Chicago just before they came to St. Louis, made her first appearance on the opening night here, but was so ill that the next day she resigned, and left for New York. Helen Dunbar, who has been a member of the company for some time, took her place, and sang the part of Cerise most acceptably.

Mittens Willet, who is now ill in New York, is a St. Louis girl, and has many friends here. She made her debut here. Her father was a well-known newspaper man on the *Globe-Democrat*.

Frank Marder's Kid Company rested here several days last week, but left last Friday for New York. They are booked for Havlin's Theatre here week Feb. 14.

W. C. HOWLAND.

PHILADELPHIA.

Potter and Bellew, Julia Marlowe, and Denman Thompson—Surrender and Bamoureen—A Collapse.

[Special to The Mirror.]

PHILADELPHIA, Jan. 23, 1893.

There is no dearth of novelties to-night, and most of the theatres have opened the week to big business.

Charles Frohman's Boston stock was generously welcomed at the Park, and established themselves as prime favorites by their performance of Surrender. The organization includes several popular players. Louis Aldrich, Burr McIntosh and Rose Eytinge have prominent parts and won applause. The play was received with favor, and the outlook for the fortnight's stay is promising. James T. Powers Feb. 6.

The Chestnut had a big audience to-night, and Mrs. Potter and Kyrle Bellew were welcomed as old favorites. Curiosity and an insane desire to be shocked was evidently responsible for the presence of a part, at least, of the throng, as the disappointment of many as the play progressed was apparent. Therese Raquin will hold the boards this week, but next week we will have the first production by this company of Dumas's Francillon, under the title of A Wife's Folly. Jane and Johnstone Bennett return Feb. 6.

Chauncey Olcott and Mavourneen won applause from a large audience at the Walnut to-night, and the opinion is general that Manager Pitou has made a wise selection of a successor to the unfortunate Scanlan. The company throughout is clever and the stage setting brilliant. Hustler 30.

Lovers of the classic crowded around Julia Marlowe's standard at the Broad to-night, and showered the young actress with applause. Twelfth Night was the opening play, but during her two weeks' engagement she will exhaust her repertoire. Sol Smith Russell makes himself known for the first time in two years Feb. 6, when he will reveal his new comedy, Peaceful Valley.

Everybody remembers Denman Thompson's phenomenal seven weeks' engagement at the Opera House last season, and, although his present stay is for only a fortnight, from the demand for seats it looks as though many who have a desire to see The Old Homestead will be disappointed. A great audience welcomed him to-night, and the play appears to please as well as on the original production. Dave Henderson's Ali Baba Feb. 6.

Philadelphia friends of Charles A. Gardner gave him a rousing reception at the Empire to-night. Everybody knows Gardner in this city, as he claims Philadelphia as the site of his nativity. His German romance, Fatherland, appears to give satisfaction, and his songs are generally encored. The White Squadron 30.

Leonard Grover's Lost in New York is the National's realistic offering to-night. It was enthusiastically received by a large audience and will undoubtedly do a good business through the week. Ogden Stevens, Lillie Sinclair, and W. H. Murphy lead an all-around-good company. Next week, The Pulse of New York.

We have still another bird's-eye view of metropolitan life in The Waifs of New York to-night at the People's. Lizzie Mulvey heads a competent cast. Cruiskeen Lawn 30.

Owing to lack of time for rehearsals, the production of Lemons at the Girard Avenue booked for to-night was postponed until next Monday. The week will be filled in with The Little Detective and The Shanty Queen.

Openings at the other houses to-night: Whallen and Martells' The South Before the War, at the Arch; Ada Gray, in East Lynne, at the Standard; The World, at Forepaugh's; Fay Foster Burlesque Company, at the Lyceum; Sefton and Watson Vaudevilles, at the Kensington. The Winter circus continues to vary the bill every week with prosperous returns. Already Manager Pincus talks of touring Europe next Summer in search of novelties.

Marion Chester and Milton Aborn carried off the chief honors in Dorothy at the Bijou to-day. The opera is well staged and rendered. When Manager Keith's new theatre in Boston is finished the company at present at the Bijou will move there for a season and alternate at the two houses.

"Dick" Zimmerman, the popular doorkeeper of the Chestnut Street Opera House, has resigned his post to manage Jay Rial's Uncle Tom's Cabin company, a position he filled successfully nine years ago.

Manager Kelly has resigned as manager of the Grand Opera House, and will devote all his time to the National. The future of the Grand is a matter of conjecture. Rumor couples the name of Harry Miner with those aspiring to the management of the house, but it will more likely become a music hall if a license can be secured.

The Fencing Master comes to the Chestnut Feb. 27 for a run. The origin [illegible] comes from the New York Casino.

Henry Clay Barnabee, W. H. McDonald and Eugene Cowles were among the distinguished guests who helped to make merry at an annual dinner of the famous Clover Club last Thursday.

The Bostonians demolished all records at the Broad and played last week to about $12,000. Their next date in this city is March, 1894. The general verdict placed both libretto and music below The Fencing Master and Robin Hood.

Gus. Piton is in town.

Frank Cushman's Minstrels collapsed last Friday night. Willis Sweatnam was advertised as the star but refused to go on unless $500 as two weeks' salary was forthcoming in advance. The remainder of the company received nothing for their work.

Prof. Crouch, the veteran author of "Kathleen Mavourneen," was in town last week.

JOHN N. CAVANAGH.

CHICAGO.

The Crust of Society and The Social Swim—Marie Wainwright, Goodwin, and Salvini—Gossip.

[Special to The Mirror.]

CHICAGO, Jan. 23, 1893.

The Crust of Society was presented at the Chicago Opera House to-night, by John Stetson's company and attracted a large, curious and sensation-hunting audience. The play was followed with great interest and enjoyment, and will undoubtedly do a large business during its two-weeks' stay. The principal parts are in the hands of Carrie Turner, John E. Kellerd, and Edgar L. Davenport who fulfilled all requirements.

Clyde Fitch's The Social Swim, was put on in the place of the School for Scandal by Marie Wainwright at McVicker's on Thursday, and was received by the large and brilliant audience present with flattering approval. The plot is weak but the dialogue is crisp and clever.

Miss Wainwright is not seen at her best as Mrs. William Burton Smith, but acts with marked effect. The audience gave her a number of curtain calls. William Ingersoll was satisfactory. E. Y. Backus was overweighted with the role of the old uncle. As Guy Sturtevant, Nathaniel Hartwig was admirable. Eleanor Carey, as Mrs. Royce-Jones, exaggerated to an almost farcical degree. Others deserving of praise were Percy Brooke, Kate Blancke and Dorothy Thornton.

The scenic accessories and dresses were features of the performance. After the third act loud calls for the author brought out Mr. Fitch, who made a modest and becoming speech.

Nat C. Goodwin opened yesterday in A Gilded Fool before a large audience of admirers at Hooley's Theatre. He was warmly greeted, and the piece made a hit.

Alexander Salvini opened last night at the Grand Opera House in the role of D'Artagnan in The Three Guardsmen. A crowded house attested hearty appreciation of star and play. This week Salvini will confine himself to Don Cæsar de Bazan and a double bill consisting of L'Ami Fritz and a dramatic version of Cavalleria Rusticana. A generally accomplished company support Salvini.

The return of Miss Helyett to the Columbia, with Louise Leslie-Carter in the title role, and Lottie Collins with her interpoled dance, attracts large audiences. Mrs. Carter has improved her portrayal of the little Quakeress, but it is a role unworthy of her ability.

Lottie is making a great hit. She does her acrobatic "turn" to tumultuous applause at a salary of $1,200 a week.

The Schiller has a season of German drama, lasting one week.

Following Powers in A Mad Bargain come Donnelly and Girard in Natural Gas at the Haymarket. They opened yesterday to an audience that overflowed with joy.

James J. Corbett is arousing the residents of the South-Side at Havlin's Theatre with Gentleman Jack. Patronage is big.

Haverly's Casino still attracts considerable business with two minstrel companies combined.

Ezra Kendall is at the Clark Street Theatre with A Pair of Kids. His business is good.

A Railroad Ticket served to draw good-sized audiences to the Windsor. The stars, Sullivan and Smith, monopolize most of the time.

The New York Specialty company, with Bob Fitzsimmons as the star, are doing a heavy business at the People's.

Modjeska stopped over in Chicago last Sunday evening, and played Mary Stuart at the Chicago Opera House. The proceeds were for the benefit of the Sisters of Nazareth, a Polish Catholic society in pecuniary difficulties. The audience was large, and a snug sum was realized.

The Chicago Orchestra, under Theodore Thomas, gave concerts at the Auditorium Friday afternoon and Saturday evening, at

WANG WANG WANG

ONE WEEK'S BUSINESS:

Jan. 9,	Albany,	N. Y.,	Harmanus Bleecker Hall,	$2,228.50
Jan. 10,	Troy,	"	Rands Opera House,	1,260.75
Jan. 11,	Utica,	"	Utica Opera House,	1,661.25
Jan. 12,	Syracuse,	"	Wieting Opera House,	1,372.75
Jan. 13,	Rochester,	"	Lyceum Theatre,	1,428.25
Jan. 14,	"	"	" Matinee,	968.50
Jan. 14.	"	"	" Evening.	1,465.50
				$10,685.50

both of which L. Amato, the violoncellist, was the soloist.

The Black Crook will be produced at McVicker's during the World's Fair.

Plans for the theatre and pavilion to be occupied by James J. Corbett and company during the World's Fair have been finished by Kuehl and Schmid, architects. The building is to be located on Fifty-sixth Street, between East End and Cornell Avenues, and the cost is estimated at about $47,000.

The Elks enjoyed their seventeenth and most successful annual benefit last Thursday afternoon at the Schiller.

The Academy of Music is doing a big business with Corinne. LYSTER J. CHAMBERS.

CINCINNATI.

Manager Nick Roberts Retired—A New Play Given by Ramsay Morris' Company—Other Events.

[*Special to The Mirror.*]

CINCINNATI, Jan. 23, 1893.

The Bowery Girl, announced for the Fountain Theatre Sunday, failed to materialize, and that house will remain dark this week.

Manager Nick D. Roberts, of the Fountain, has been retired by the owners of that theatre, which is temporarily in charge of John Sullivan. Injudicious management and inability to harmonize with the theatre's employés is ascribed as the cause of Roberts' retirement.

At the Walnut Ali Baba was presented tonight in magnificent style. The house was packed. Louise Eissing in the title role, Eddie Foy as the villainous brother, Henry Norman as the chief of the Bagdad police, Ada Deaves as Nicetana, and little Ida Mulle as Morgiana carried off the honors of the evening. The ballet, led by Madeline Morando, Martha and Hulda Irmler and Paul Marks was well disciplined and attractive.

A crowd witnessed the first Cincinnati production of The Grey Mare at the Grand to-night. The work of Vincent Sternroyd, Charles E. Lothian, Marion Giroux and Jennie Kenmark, in the more notable roles, was notably good. De Wolf Hopper begins a week's engagement next Monday.

Mr. and Mrs. Sidney Drew last night began an engagement of four nights at the Pike, attracting a profitable house. The Emergency Man, the bill for the occasion, was accorded a cordial welcome.

A marked event at the Pike last Saturday evening was the première on the American stage of Arthur Law's comedy, The Judge, by the Ramsay Morris Comedy company, with the following cast: Sir John Pye, George Giddens; Algernon Pringle, James Lee Finney; Herbert Stryner, Edgar Norton; Mowle, John Glendining; Mr. Shuttleworth, Reub. Fax; Jacob Ricketts, William Hulton; Mrs. Shuttleworth, Elsie de Wolfe; Chloe Pye, Mary Penfield; Daphne Pye, Helen Stockwell, and Mrs. Ricketts, Mrs. E. J. Philips.

The story deals with a young woman who is supposed to have committed bigamy. She is traced to a country town, where she is discovered at a ball. She flies from the dancing room clad only in her ball dress, and secures her baby from a hotel nearby. She rushes along the deserted streets and enters a house, the windows of which are open. Scarcely has she got safely in when the owner appears—a man of sixty, a justice, who in former years had been her devoted lover. She discovers that this Judge is to try her. He begs her to leave his house. She refuses. Eventually, by dint of cajolery and threats, she obtains from him shelter for the night, and falls asleep on a sofa.

The Judge's grown-up daughters, returning from a party, find her there, and she announces herself as their father's second wife. The presence of the baby is explained by another deception to the effect that the Judge married her secretly a year before. Then the complications begin. The piece from this point on is filled with absurdly comic situations, which follow one another rapidly.

The three acts, which all transpire in Sir John Pye's lodgings at Woolchester, England, are cleverly arranged and full of interest and if the success attending the first performance be any criterion, the comedy is a winner from the outset.

The Nordica Opera company follows the Drews on Thursday, Friday and Saturday. Rhea begins a week's engagement Monday.

Around the World met with a welcome reception yesterday at Heuck's. The character ballet was excellent and combined with the fine effects assisted the general success of the spectacle. The Dago is to be next week's attraction.

The Spider and Fly at Havlin's yesterday was witnessed by a packed house, and the applause was especially pronounced in the upper sections of the theatre. The cast this season is an improvement on the original. Oliver Doud Byron comes next week.

A very capable company, headed by Frank Karrington and Daisy Deane, began a week's engagement at Harris' yesterday, presenting The Light on the Point to an excellent house. The play is above the average and is very effectively staged. James Riley will be here next week.

One of the best specialty programmes of the season was furnished yesterday at the People's by the New York Vaudeville Stars. The house was packed afternoon and evening. Next Sunday the Lilly Clay company begins an engagement.

Cyril Tyler will sing at the Odeon on Wednesday

The wretched weather in this vicinity with a low thermometer has interfered with business for the past ten days notwithstanding the unusual strength of attractions.

Nelson Roberts, in advance of Charles Frohman's Grey Mare company, was confined to his room at the hotel for several days through illness, but he is now convalescing.

W. A. Thompson is heralding Mr. and Mrs. Sidney Drew.

Aside from The Last Straw produced at Pike's last season by the Piton company, The Judge presented at the same house Saturday has been the only experiment on the Cincinnati canine for several seasons.

Charles Garwood, of Heuck's, returned from Denver on Thursday after a Winter's stay. He left for Detroit on Friday.

JAMES MCDONOUGH.

CLEVELAND.

Openings by The Voodoo, Shadows of a Great City, and Harry Williams' Own Barlowe's Nature.

[*Special to The Mirror.*]

CLEVELAND, Jan. 23, 1893.

The Voodoo opened at the Lyceum tonight before a good-sized house, that received it with marks of appreciation. Thomas E. Murray, John G. Sparks and Ada Bothner did amusing work. A feature of the performance is Lilla Linden's beautiful singing. The incidental specialties are very clever.

Shadows of a Great City opened to the usual large business at Jacobs' to-night. Annie Mack Berlein scored a hit as Biddy Ronan.

Harry Williams' Own company opened at the Star to the capacity of the house. Manager Williams brings us this year a strong show.

Cyril Tyler will sing at Association Hall to-morrow night.

The Ramsay Morris Comedy company in Joseph will open a brief engagement at the Lyceum on Thursday.

The work of clearing away the debris of the burned Opera House is progressing rapidly, despite cold weather. As soon as this is completed the rebuilding will begin.

H. R. Jacobs has completed arrangements to build his new theatre, which will occupy the site now covered by the cyclorama building. Mr. Jacobs says he will spare no expense to make this one of the finest theatres in the country.

Julia Marlowe's engagement at the Lyceum last week was the most successful, artistically and pecuniarily, of the season.

Miss Marlowe's matinee was the largest ever seen here. The orchestra was placed under the stage, and hundreds stood up at advanced prices.

The weather continues cold and bleak.

W. M. GOODRICH.

PITTSBURG.

A Novel Controversy Over the Grand Opera House Lease.—Sothern, Monroe, and Other Attractions.

[*Special to The Mirror.*]

PITTSBURG, Jan. 23, 1893.

E. D. Wilt has sued out a bill in equity, filed to-day, against Manager Wilt, of the Grand Opera House, to cancel the latter's lease for an alleged violation of that instrument in reducing the price of admission from one dollar to popular prices. Manager Wilt claims a waiver of the price clause in the lease, which expires naturally in June, 1894.

George W. Monroe in Aunt Bridget's Baby crowded the Bijou Theatre to-night. Standing room was at a premium. The advance sale for the week proves the popularity of this jumble of clever specialties. Mr. Monroe brought with him an excellent company, and among those who made hits were Nellie Rosebud, Thomas J. Ryan, Alf. Hampton and the versatile Monroe himself. Oliver Doud Byron ended a fair week at this house, business falling off somewhat towards the close.

The German theatregoers owned the Duquesne Theatre to-night, turning out in large number to greet Herr August Junkermann. The production was Onkel Bräsig, but to those unfamiliar with the language the tale was a sad one. The company is capable. Hanne Nucte (with the famous wooden shoe dance), Hasemann's Daughters, In Napoleon's Time, and Jochen Paesel are underlined.

Herr Junkermann was well received by the large audience, many of whom had seen and admired his artistic performances in Berlin. Much social attention will be paid him during his stay.

The Duff Opera company closed a good week. The company did excellent work during their engagement.

The appearance of E. H. Sothern to-night at the Alvin Theatre gave his host of friends the first opportunity of seeing him in Miss Merington's success, Captain Lettarblair. The supporting company is excellent, and the piece made a good impression.

Lottie Collins not only filled the stage at the Alvin during the past week, but reigned supreme to the gates of the city and beyond. The attraction was not Miss Helyett, but Lottie Collins, and everybody that is anybody went to see her romp around the stage.

At the Grand Opera House Kidnapped was presented to a large audience to-night. Scenic effects were highly appreciated, and the company is a fair one. Good business is assured by the large advance sales.

Probably no attraction that Manager Wilt has presented to his patrons this season gave so much genuine satisfaction as Hopkins' Trans-Oceanic Specialty Company, which closed one of the best weeks the house has had.

The Rentz-Santley Burlesque company crowded the Academy of Music to-night giving a first-class olio.

The New York Vaudeville Stars closed a good week.

Fowler and Warmington's Commedians appeared at Harris' Theatre to-night in Stopped by the Light of the Moon. The performance was well attended.

The Dark Side of a Great City proved a good drawing card during the past week.

The annual benefit of Pittsburg Lodge, No. 11, B. P. O. E. will take place on Friday afternoon Feb. 24

Manager Harry Williams, of the Academy of Music, has returned from the East.

E. J. DONNELLY.

REFLECTIONS.

Agnes Lane, who has been seriously ill in Brooklyn, is convalescing.

Mrs. George Knight will open her season in Over the Garden Wall, under the management of C. W. Arnold, on Feb. 2. William F. Devere, John R. Savage, Eddie Smith, Ada St. Clair, and the Lloyd Sisters have been engaged to support her.

Reno and Sutton's Clemenceau company closed at Jacksonville, Fla., last week. The members of the company arrived by the *Iroquois* yesterday.

Col. Milliken will manage a variety entertainment for the West End Club, at Carnegie Music Hall, on Saturday evening.

W. J. Burgess, manager, telegraphs from Omaha, under date of Jan. 20: "Florence Bindley in The Pay Train beats all records at the Farnam Street Theatre. Matinee and night were sold out before the doors were opened."

Owing to the illness of Phil. W. Peters, The Old Soldier could not be given at the Grand Opera House, Bridgeport, Jan. 19 21.

Stanley Wood is writing another opera.

The Denver fire and police boards has pronounced against Sunday amusement, and will include Sunday night concerts in its scheme of suppression.

Elizabeth Field, Denver's most promising amateur, and a young woman of high social position, has come to New York to prepare for the professional stage.

Clara Thropp, formerly known all over America, has been specially engaged to play Pansy in Later On by T. W. Dinkins, who will soon put this successful piece on the road. Pansy is her original part with Hallen and Hart's company. Miss Thropp was also the original Taggs in The County Fair. She has been devoting considerable time recently to literary work. Miss Thropp will star next season in a play of her own entitled Queen Mab.

Manager J. Wesley Rosenquest announces that time is all open at the Fourteenth Street Theatre, from May 2 to Oct. 9. The Fourteenth Street is one of the most popular and prosperous theatres in the city, and it is one of the few houses where productions have frequently thrived after the close of the regular season.

Later On, when it goes out under management of T. W. Dinkins, will have several new features that promise popularity. Among the large and clever company engaged are the principals Wood and Shepard, Clara Thropp, Jessie Bradbury, Nellie Hawthorne, Nellie De Coursey, Julia Lee, Rita Durand, Jennie Arnold, George Selden, William de Lane, Willard Wilson, Richard Lindsay, and Joseph Barrett.

Maud L. Robinson, of The Spider and Fly company, writes that she has secured a divorce from her husband, George A. Murray, who is a son of Thomas C. Murray, of the New York Calcium Light Company.

William B. Arnold has been engaged to play the part of the old man in The Still Alarm. He joined the company in New Haven.

While in Philadelphia, Grace Huntington was dined and tendered a reception by Mrs. Frank Gibson.

Mrs. E. L. Fernandez was quite seriously injured the other day while she was sleighing in Central Park. A sleigh ran against her, and she was bruised and cut about the arm.

The Babes in the Wood, now at the Boston Theatre, will be produced at the Academy of Music in Philadelphia on Feb. 20.

It is probable that Niobe will be produced in Paris this season exactly as it was written by Harry and Edward Paulton. Negotiations for its production there were on some time ago, but the French management wished to put it on in vaudeville form, and this the Paultons declined. Abbott and Teal, the owners of the comedy, have received from London a beautiful Niobe calendar issued by the Strand Theatre management to mark its success in the English metropolis. Ben Teal is now in Boston arranging for the engagement of Niobe at the Museum. The piece will soon be seen at the Fourteenth Street Theatre in this city.

The latest fashions in theatre bonnets seem to have been devised with a view to the comfort of wearers and an unobstructed sight. It is hoped that every woman who attends the theatre will be fashionable.

Lillian Elma has closed with Gus Williams. She will sail for Europe this week.

George C. Staley will be seen next season in a new play, which is announced as promising a surprise in the German dialect field. It is being written by John Stapleton, and Gustave H. Kline is writing music and songs for it.

The DRAMATIC MIRROR has a New Year's number that is as good or better than its Christmas one in the matter of specials and illustrations.—*Brooklyn Eagle.*

Bertram D. Hood has accepted a place with The Clemenceau Case. His acting in Clay Clement's company was favorably commented upon in the South.

Clara Daymer made a hit in the recent production of Pinero's Mayfair at the Boston Museum. The Boston critics praised her work in a French character part.

Owing to the illness of Rosabel Morrison, the production of Mrs. Ettie Henderson's new play, The Scarlet Cord, has been deferred until some time in February. Mrs. Henderson also has been in poor health since the death of her father, and is preparing to go to Florida for a needed rest.

Edmund Gerson sailed for Europe on Jan. 21. He will travel extensively on the continent and will engage specialty performers for America. Mr. Gerson will transact some business for Koster and Bial and Simmonds and Brown. He will be gone about six weeks.

Mrs. J. R. Matthews ("Wanda"), for several years on the reportorial staff of the *Telegram*, gave an entertainment, consisting of songs and recitations of her own composition, to her professional friends and admirers at Lyric Hall on Sunday evening of last week. The affair was very successful.

Felix Morris has bought a one-act comedy by William Tremaine, of Montreal.

Frances Hodgson Burnett's play Esmeralda will be revived for an afternoon performance for the benefit of charity at the Empire Theatre in February. Early in March a new play by Mrs. Burnett will be produced in the afternoon at the same theatre.

D. D. Smith, who has been managing An American Hero, is in New York.

W. S. Cleveland, when a boy, in Ohio, worked in a printing office and did odd jobs of bill-posting. He failed to agree with the agent of one barnstorming troupe as to terms, and refusing to post the bills of the company, that job was let to the janitor of the hall that served as a theatre. The play presented was called Do Unto Others. The printer failed to ship the middle sheets, and the bills went up Do Others. Mr. Cleveland says this was very appropriate, for the company did do everybody that had anything to do with it.

Ike Bull, who closed with Our Irish Visitors last Saturday at Reading, Pa., started out in advance of De Lange and Rising in Tangled Up last week, taking the place of O. H. Remington, who is seriously ill at Akron, Ohio.

The stage and dressing-rooms of the Empire Opera House at Pekin, Ill., were burned on the evening of Jan. 5; damages $5,000. The house is to be entirely rebuilt and equipped for a first-class theatre.

Charles F. Thomas, associate manager of the Gillis Opera House, Kansas City, Mo., was married on Jan. 12 to Mrs. Annie Bullene of Independence, Mo., a suburb of Kansas City, by the Rev. J. E. Roberts, pastor of All Souls Church. Only the intimate friends of the couple were present. The bride is the sister of Manager M. H. and Lon Hudson.

AT THE THEATRES.

Fifth Avenue—Camille.

Margherita Gauthier	Eleonora Duse
Madama Duvernoy	G. Solazzi
Olympia	G. Bonivento
Erminia	E. Ropolo
Nanetta	G. Magazzari
Armando Duval	P. Ando
Duval	E. Mazzarti
Gastone De Rieux	A. Galliani
Saint-Gaudens	G. Grassi
Gustavo	R. Gaimmi
Il Conte Di Girav	L. Orlandini
Il Signor Di Varville	S. Bonivento

European critics have sought to compare Duse with Bernhardt. As Duse is incomparable, and as her natural genius shines beside Bernhardt's cunning artifice like an arc-light beside a tallow dip, the European critics have done an injustice to the Italian.

Madame Duse conquered a large audience at the Fifth Avenue last night—an audience that, although it gave the celebrated actress an embarrassingly enthusiastic American welcome, was disposed to be critical, and to pass upon her merits independently of the tributes of the most discriminating of publics and of critics in the capitals of the old world. There was a fair sprinkling of foreigners in the house, whose presence was emphasized by peremptory hisses when applause of the unthinking threatened to interrupt the progress of any of Camille's scenes.

Duse's conception of Dumas' deified cocotte does not differ in general outline from that of other eminent actresses. She knows and she conveys the author's meaning. But where her interpretation differs from the interpretations of her predecessors is in matters of detail—detail that gives quite a new interest to the well-worn character and that makes the impersonation original and telling from first to last.

It is a great performance. It is a wonderful demonstration of every motive, instinct, and passion with which Dumas' masterpiece of characterization is surcharged. It has a verity that it has never possessed in the hands of any of the many accomplished actresses that we have seen in the part. It is intensely real. It pulses with the blood of life.

Madame Duse is tall, slender, willowy. Her face at moments is handsome; it is always an index of feeling. Sensibility of the acutest description is denoted by her features. On her mobile countenance every emotion is pictured vividly. Her voice is of agreeable quality in colloquial passages. Under the stress of strong feeling it is penetrating and versatile in every shade of expression.

Her gestures are peculiarly unconventional. "Mannerisms" they will probably be called by sticklers for histrionic mechanism. They fit the woman, however, and they accord with the personality of which they form a notable and an interesting characteristic.

Madame Duse often exhibits that essence of genuine feeling which many writers on the art of acting condemn. She sheds real tears in the scene of momentary estrangement with Armand and in the scene of struggle and sacrifice with Armand's father. But although emotion overflows the confines of artistic restraint it never conquers or affects the influence of the actress over the spectator—an influence that is maintained without interruption, and in spite of the disadvantage of a foreign language, which is as Greek to the most of her hearers in this city.

Naturalness is the keynote of Duse's acting, if acting is the word to apply to the inspirations of a genius. She discards all trick, all artifice. She speaks, she moves, as if spontaneously. She never makes "points," she never works up situations by elaborate and transparent preliminary devices. She is Camille—loving, yearning, self-abnegating, dying. She is supreme because she is the apostle and the embodiment of truth.

Duse is a dramatic meteor. She teaches nothing, because she is phenomenal. She is one of the rare beings that gleam upon the boards once or twice in a century, who defy all laws and canons of dramatic art with impunity, and who electrify us by the revelation of powers that are divine and that no player, however studious, was ever able to acquire.

In the second, the third and the last act, Duse achieved her greatest triumphs last night. She was applauded to the echo and called after each curtain again and again.

Her company, with the exception of Signor Ando, who played Armand, is rather interior. Despite his mincing walk, his inability to keep his hands out of his trousers' pockets, and his mature appearance—which did not suggest the youthful, handsome, and impetuous young Frenchman—Signor Ando played easily, naturally, and feelingly. His acting at the close of the third act won deserved plaudits.

Fedora is announced for performance on Wednesday evening.

Standard.—My Official Wife.

Dramatization by A. C. Gunter of Col. Savage's novel. Produced Jan. 23.

Arthur Bainbridge Lenox	William F. Owen
Baron Friedrich	R. Paton Gibbs
Colonel Petroff	H. Coulter Brinker
Sacha Weletsky	Robert L. Cutting, Jr.
Constantine Weletsky	George W. Middleton
Captain Gregory Shevitch	Ralph Nisbet
Helene Marie	Minnie Seligman-Cutting
Laura	Effie Germon
Mlle. Eugenie DeLaunay	Mildred Meredith
Princess Palitzin	Viola Deacon
Princess Dozia Palitzin	Alice Pixley
Mme. Olga Weletsky	Alexandrina Ramsay

We can stand a poor actor in a good play, but a good actor in a poor play—no. We have had Janauschek in The Harvest Moon, Rose Coghlan in Dorothy's Dilemma, E. J. Henley in Captain Herne, and here comes Minnie Seligman in My Official Wife.

How she does struggle to cast the glow of her genius over the lack-lustre concoction! How she strives to lift into importance scenes that are imbecile.

We saw on Monday at the Standard an actress that can run the diapason of emotion without an opportunity to display her extraordinary technique. She was met continually by theatrical effects that the film of the footlights could not make dramatic. She was active continually, but the vehicle in which we saw her was simply a treadmill to her action.

My Official Wife is a dramatization by A. C. Gunter of Col. Richard Savage's yellow-covered novel, "My Official Wife." The story reads well, but the connection between its salient points is not distinct enough for a play. When Mr. Gunter tried to seize the critical situations of the novel and make them into a drama he forgot to solder them.

A Nihilistic plot against the Czar gives purpose to the story. Arthur Bainbridge Lenox, an ex-United States army officer, on his way to visit relatives in St. Petersburg, is accosted at a frontier station by a young and handsome woman, who tearfully informs him that she has lost her papers, including a passport.

Lenox has a passport for himself and wife, but is traveling alone, and being willing to aid beauty in distress he consents to pass the unknown woman as his wife, expecting the matter to end when they have crossed the frontier.

When once in Russia, however, the adventuress insists upon further recognition, and they travel together to St. Petersburg, where the woman forces herself upon Lenox, through whom she is received in the highest circles.

Finally, at a ball, which is graced by the presence of the Czar, Helene, for this is her name, determines to assassinate his highness. She has already disclosed to Lenox that she is a Nihilist with this purpose, and that she is using him as a catspaw.

Lenox, knowing that his own life is at stake, frustrates the woman, who has in the meantime infatuated a profligate and worthless Russian nobleman. This lover, for her sake, relinquishes family, fortune and titles and aids her to escape from Russia. The American exonerates himself in the eyes of the officials, and the Russian lover of Helene at last kills her in order to reëstablish himself politically and socially.

The Lenox of William F. Owen is an unctuous performance, but it lacks emphasis.

Robert L. Cutting appears as Helen's lover. He gives an excellent exhibition of what is termed parlor playing. His eyebrow movement and brass armor should be eliminated. Nobody else had much to do, but Patton Gibbs should be signalled out for his graphic imitation, in make-up, speech and gesture, of Richard Mansfield.

Union Square.—Our Club.

Farcical comedy in three acts by F. C. Burnand.

Mons. Dubuisson	E. J. Henley
Stanilas Radetzki	Lawrence Hanley
Harry Lennard	William Batch
Doctor Stanmore	Burt G. Clark
Buffley	John E. Ince
Dick Frobisher	Arthur Byron
Lady Crawford	Dorothy Dene
Mrs. Dubuisson	Lisle Leigh
Mrs. Wray	Jennie Reiffarth
Nellie Gurdon	Irene Everett
Polly	Hester Mowbray

There were many evidences on Saturday, when F. C. Burnand's Our Club was brought forward at the Union Square Theatre by E. J. Henley, that the play had not been sufficiently rehearsed and that preparations for its production were in every way inadequate. Several of the principals in the cast forgot their lines at important moments, and the actors rarely spoke convincingly. The result was a most uneven and sluggish performance.

Our Club—F. C. Burnand's principal claim to originality as a dramatist—has been played in London and in this country, and it has failed to make a deep impression of any kind. It is neither a very good play nor a very bad play.

In Our Club Mr. Burnand's aim is to complicate a dozen people in a web of misunderstanding. He has accomplished his purpose only by taking it for granted that the English are naturally thick-headed. It is not necessary to argue this point, and it is possibly impertinent to add in this connection that he is the editor of *Punch*, and that the wit in that weekly is not of the kind that appeals especially to Americans.

The fact is that Our Club is neither edifying nor diverting. Its characters are impossible, its themes are trivial without being piquant, and it has scarcely any plausible *contretemps*.

E. J. Henley as Mons. Dubuisson, a flighty and amorous Frenchman, does work equal fully to his hit in Gloriana.

Lawrence Hanley, who appears as a conventional club man, is not seen at his best. Dorothy Dene makes a pretty Lady Crawford. Jennie Reiffarth plays excellently the part of Mrs. Wray. Irene Everett is a demure Nellie Gurdon. Arthur Byron as a "chappie" is genuinely funny.

Niblo's.—Shiloh.

The first New York production of another new military drama, entitled Shiloh, occurred at Niblo's on Monday night and attracted a large audience.

The play endeavors to impartially set forth the relative positions of the people North and South during the war. It at least contains nothing offensive to either side. It abounds in stirring although somewhat commonplace scenes incidental to the departure of troops, but the camp and other sketches of army-life appeared to please the spectators.

The plot tells of the troubles of two brothers—one in the Southern army and the other with the Federals. They meet near Shiloh, are alone seen talking together by the villain, who is acting as a spy. On his accusation after the battle the Union soldier is condemned to death, but finally all ends happily through the assistance of an old darkey slave.

The company was efficient.

Tony Pastor's.—Variety.

The offering at Tony Pastor's this week is in every way worthy of the repute of this theatre for excellent variety. Paquerette still reigns as a grotesque sensation, the Majoris, French dancers, introduce novelty in a field that would seem to have been trodden bare of late; Bonnie Thornton is still deservedly in high favor; Kelly, Victoria, Iler, Birk and Randel, the Ryders, McBride and Goodrich, and Marion and Belle contribute individual cleverness and vary an admirable programme still another feature of which is Watson and his intelligent dogs.

People's.—Hazel Kirke.

The apparently-permanent popularity of Mackaye's most successful play, Hazel Kirke, was attested at the People's Theatre, last night, where it opened for a week to a delighted audience. The two who contributed so much to its original vogue—the veteran Couldock as Dunstan Kirke and Effie Ellsler as Hazel—are seen in ripened and rounded characterizations of these parts, and they are supported by an excellent company throughout.

Koster and Bial's.—Vaudeville.

The operettas give a definite character to the offering at Koster and Bial's, where novel specialties are still added to please a constant public. James Thornton, the singer and writer of current songs, has established himself as a favorite here. Violette and Marinelli are still prominent and popular, and the Judges, Wood and Shepard and others fill in a programme that pleases.

Grand Opera House.—Jane.

Charles Frohman's clever company, in the sprightly Jane, opened last night at the Grand Opera House for the week, and the comedy was received with every demonstration of enjoyment. Johnstone Bennett is, of course, the chief figure in the comicality, but the combined effort is excellent.

Jacobs'.—Devil's Mine.

The Western play, Devil's Mine, which had before been seen here, drew a good audience at Jacobs' Theatre last night. It has many stirring scenes that please the gallery gods, and is acted with force by a company headed by Fred. Darcy and Trixy Hamilton.

Harlem Opera House.—Isle of Champagne.

Thomas Q. Seabrooke began a fortnight's engagement here last night. There was a large and appreciative audience, and the opera was keenly enjoyed. Mr. Seabrooke's King Pomery is a very amusing piece of work.

Columbus Theatre.—Siberia.

Siberia was presented on Monday night at the Columbus Theatre. The plot was closely followed by a large audience. Next week, Dockstader's Minstrels.

At Other Houses.

The return of the Lights o' London to the East-side, at the Windsor, last night was signalized by a hearty welcome.

This is the last week of The New South at the Broadway. Next week Gillette's Ninety Days will be produced.

The Fencing Master still pleases large audiences at the Casino.

The strongly typical humors of The Mulligan Guard's Ball amuse a steadily large number of patrons at Harrigan's.

The indications point to continuous crowds at Palmer's until the engagement of Aristocracy closes.

Americans Abroad, at the Lyceum, maintains popular relations with the large clientèle of that theatre.

Caste is continued at Herrmann's by the Manola-Mason company. On Thursday evening it will give way to Erckmann-Chatrian's L'Ami Fritz, adapted by Stanislaus Stange.

THE BROOKLYN THEATRES.

Columbia.—Gloriana.

Gloriana was presented last night for the first time in Brooklyn to a large audience. Henrietta Crossman, May Robson, Margaret Robinson, Edwin Stevens, Otis Harlan, and Charles B. Welles sustain the important roles. They received liberal applause. Robin Hood in a return engagement next week.

Grand Opera House.—Bill's Boot.

Bill's Boot, described on the programme as a "three-act spectacular opera bluff," was the attraction last night at the Opera House. The audience was amused. The cast includes Joseph J. Sullivan, Larry Smith, the always funny Russell Brothers, Maud Archmere, Annie Russell, Mamie Turner, and Peter Cody. The Dazzler is announced for next week.

Park.—Pharaoh.

A crowded house greeted Wilson Barrett last night in the Egyptian play, Pharaoh, at Colonel Sinn's Theatre. The company supporting Mr. Barrett includes Maud Jeffries and is an excellent one. Ben-My-Chree, Hamlet, and The Silver King will be given during the engagement. Across the Potomac next week.

Amphion.—Men and Women.

Men and Women was presented at the Amphion last night by one of Charles Frohman's best companies. The large audience was deeply interested. A profitable week's engagement is promised. Next week—The Country Circus.

Lee Avenue.—A Dark Secret.

A Dark Secret, with its popular aquatic features, was the attraction at the Lee Avenue Theatre last night. The audience was well pleased. The English Rose next week.

Bedford Avenue.—The Ensign.

The Ensign opened in the Eastern District at the Bedford Monday night to a full house. The piece gives faithful pictures of historic naval characters. The company is capable. Daniel Sully in The Millionaire next week.

PROFESSIONAL DOINGS.

Collin Kemper has been engaged to play the part he originated recently in Carroll Johnson's production of The Irish Statesman.

Josephine Plows-Day has rejoined Richard Mansfield's company.

Charles A. Smiley, E. L. Walton, Adelaide Cushman, Nellie Strickland, Kate Morton and Anne Kent have been engaged for J. K. Murray's company.

Lillian Price, the English skirt-dancer, who is announced to appear in The Outsider at the Park Theatre next week, will probably be unable to fulfil her engagement. She arrived on the *Teutonic* two weeks ago and has been seriously ill ever since in this city.

Irene Verona the comic opera singer, at present with the Pauline Hall Opera company, has been engaged by Koster and Bial. She will appear in the burlesques given at that house beginning on Feb. 6.

Francis Harrison is credited with a hit in St. Louis during the recent engagement of the Spider and Fly in that city.

Eugene Tompkins, treasurer of the Boston Theatre Company, has made to the State Treasurer of Massachusetts the following report. Fixed capital, $125,000; capital paid in, $125,000. Assets: Real estate, $607,000; cash and debts receivable, $756. Total, $607,756. Liabilities: Capital stock, $125,000; profit and loss, $382,756.

A. Wedgewood, manager of Rapid Transit, was haled before the Harlem Police Court last week upon complaint of Rita Derrant, known off the stage as Rebecca Cohen, who said that her trunk, containing her costumes, had been left in Waterloo, N. Y., to secure a claim against the company, by Wedgewood's device. The court ordered that Wedgewood produce the trunk.

The annual entertainment for the benefit of St. Ann's Church for Deaf Mutes, will take place at Chickering Hall to-night (Tuesday). It will consist of a three-act version of The Belle's Strategem. The cast will include Mrs. Wilbur Bloodgood as Letitia Hardy, Evert Jansen Wendell as Flutter, and Edward Fales Coward as Dorincourt. Walter Bellews, of the American Academy of Dramatic Arts, has rehearsed the company. Tickets may be bought at the rectory, 9 West Eighteenth Street.

After the close of its New York engagement, the Aristocracy company will go to Cincinnati, Baltimore and Chicago.

Joseph Arthur has engaged Branch O'Brien to travel in advance of The Still Alarm. This is doing well in the East, and will soon come to the Brooklyn Grand Opera House for a week. Little Tuesday is with the company.

A man laughed himself unconscious at The Masked Ball one night last week, and was carried out of the theatre. The comedy does not seem to have needed any such testimonial, but what an advertising aid this would have been earlier in its season!

The funeral of Frances Ann Kemble, the distinguished actress and authoress, was held in London last Friday. The burial was in Kensal Green Cemetery, beside the remains of Charles Kemble, her father. Many well-known actors, actresses and authors attended.

Somewhat late, but nevertheless interesting, comes in the form of a despatch from Cincinnati a statement by Fanny Davenport that she was approached when in Wales last Summer by the promoters of the Montana silver statue, who wished her to become the model—upon payment of $20,000. She declined. Then came a proposition for $10,000. She wanted to accept, but her husband said nay. Then the managers of the scheme were willing to take $5,000. She thought seriously of accepting, but the matter was dropped upon a renewal of the objection by her husband.

Mr. and Mrs. J. P. Clarke, Mai Keith and Dell Burnett have joined E. A. Warren's Nobody's Claim company.

Nina Bertini will sing at Mr. Friedberger's concert on Jan. 25 in Steinway Hall. She will sing "Caro Nome" and "Una Voce."

Since Catharine Linyard-Sweetser retired from the operatic stage she has met with pronounced success in concert and oratorio. Her book is filled with engagements for the rest of the season, her services being in constant demand. Mrs. Sweetser has a voice of extraordinary range—three octaves—and her ability to sing either contralto or soprano music with equal grace and power is regarded by musicians as something phenomenal.

Ida Vernon was cut in the forehead by a piece of a sword that broke while in the hands of E. J. Henley in Captain Herne at the Union Square Theatre one night last week. She fainted from the shock and pain. It was feared the next day that blood-poisoning would ensue, but at last accounts she was doing well and no serious result was looked for.

Julia Lee, associated for the past four seasons with leading farce comedies, has been engaged for the production of Later On.

Frederick Warde will begin a four weeks' engagement at the Star Theatre in September. He will appear only in Henry Guy Carleton's The Lion's Mouth. He says that this romantic drama has been received favorably wherever it has been played. It is said that the Warde-James combination is very successful so far this season.

Bingley Fales, the actor, says that he does not mind the fact that his coat has been stolen from him, but that he would be very much obliged if the successful thief would kindly mail the letter in the pocket of the coat.

Harry Davenport and Alice Shepard were married on Sunday at the Little Church Around the Corner.

AN INDIANA MANAGER.

R. H. Cokefair is the successful manager of the Doxey Opera House at Anderson, Ind. Although a comparatively young man—he is yet in the forties—he has been in the theatrical business for sixteen years. He has acted as advance agent, having served in that capacity two seasons for the old comedian, F. G. White, with George C. Miln during the season of 1883-4, and with others during later years. He has been connected with the Doxey Opera House for the past four years.

MR. WILKISON OFF FOR PARIS.

Among the passengers on *La Champagne* last Saturday was W. M. Wilkison, manager of Alexander Salvini. Mr. Wilkison's departure was rather sudden. He hurried off, bent on a mission that is likely to result in his adding a new and successful play to his repertoire very soon. He will tarry but a few days in Paris, and he expects to be back by the middle of next month.

Before sailing Mr. Wilkison conversed with a MIRROR reporter.

"Mr. Salvini's season has been uniformly successful," he said. "Our Denver week was the largest, in point of receipts, but our entire tour of the Pacific coast was highly prosperous. We escaped election excitement and crowded dates by making a bee line for California, early in the Autumn. To escape political drawbacks numbers of companies went South. They fairly devastated that territory, there were so many of them. We had a comparatively clear field.

"Regarding Edward Vroom's claim that he was the first to think of doubling the roles of Don Cæsar de Bazan and Ruy Blas I wish to say that long ago—before I took Mr. Salvini's management—Mr. Salvini spoke to me about it. It had long been a pet idea of his, and he had worked on it assiduously before Mr. Vroom thought of playing the parts. So far as priority of intention goes there can be no question that Mr. Salvini can establish his rights. The fact that Mr. Vroom has already put the double into performance does not alter it. Mr. Salvini is now rehearsing his version, and he will produce it shortly."

THE OPERA HOUSE TO BE SOLD.

Judge Patterson of the Supreme Court has appointed David Thompson referee to sell the Metropolitan Opera House in an action brought by the Bowery Savings Bank to foreclose a mortgage on the property. The sum of $612,000 is due the bank, and after this is satisfied the surplus proceeds of the sale are to be applied to the payment of $555,799 45 due the Metropolitan Improvement Company, limited, and $218,750 due Adrian Iselin as trustee for the benefit of certain bondholders. Mr. Iselin made an effort to combine twenty stockholders with money enough to buy the property at the sale, but was unsuccessful, and there now seems to be no protection for the stockholders if an insufficient sum is realized at the sale. James A. Roosevelt, president of the board of directors, has advised the stockholders by letter to unite for mutual protection. He believes the property will fetch $2,000,000 to $2,500,000. "If it does," he says, "the stockholders will get out with almost a whole skin. The latter amount would pay the obligations and net about seventy-five per cent. on the stock. David Thompson, the referee, has advertised the sale to take place at 111 Broadway at noon on Feb. 14.

DRAYTON HALL.

A large audience furthered the purpose of the Anti-Gerry Society by attending the benefit at the Standard Theatre last Thursday. Alexander Hume Ford's war play, Drayton Hall, was produced. The heroine of the play, a Southern girl, is loved by a Union and a Confederate soldier. She loves the former, and after many adventures of peril they are made happy mainly through the instrumentality of a precocious child, cleverly personated by little Zelda Sanders. The audience was enthusiastic, and Mr. Ford was called before the curtain. The earlier acts of the play made an excellent impression. Mr. Ford is rewriting the latter part of it, and it will be taken on the road for a tour of the South, the intention being to return to New York for a run next Summer. Several of those who saw Drayton Hall say that it offered an admirable opportunity—which was intelligently and effectively grasped—to little Miss Sanders, who will be starred in it. She is a wonderfully gifted child actress.

ALBERT BRUNING.

THE MIRROR presents on its title-page this week the portrait of a fine-looking man and an admirable actor. Albert Bruning received his training in the best school—the stage itself—and he has risen to his present excellence by dint of close application, intelligence and talent. Mr. Bruning was a prominent member of the Booth-Barrett company, and he was a member of that organization at the time of Mr. Barrett's death and of Mr. Booth's retirement. In Shakespearean and romantic roles he was forceful, earnest, graceful and artistic. This season Mr. Bruning is playing the part of the husband in The Clemenceau Case, under his own management, supported by an excellent company. The features of the original performance that occasioned reproach have been removed by Mr. Bruning, and as he presents it it is a strong, intensely interesting and moving drama. Mr. Bruning is a member of The Players, and both on and off the stage he has won many staunch friends.

A SILLY CONGLOMERATION.

A large audience gathered at the Berkeley Lyceum last Friday night to witness a Shakespearean farce-comedy. Anne Randall-Diehl, president of the Fortnightly Shakespeare Club, had combined Falstaff, Hamlet, Romeo, Ophelia, Juliet, Macbeth, Othello, Mark Antony, Petruchio, Touchstone, Friar Laurence, Joan, Lady Macbeth, Desdemona, Cleopatra, Katherine, and Audrey in a strange mixture of nonsense entitled The Marriage of Falstaff. Frank LeMon Sparks, Henry Stackpole, Albert Mattison, Horace M. Clarke, J. Henry Stover, Paul Muller, Andrew C. Ackerman, Augustus Oelrichs, Earnest Everington, Nell J. Searles, Lilly Hoffner Wood, Nellie L. Howes, Lillian Curd, Belle Beach, Angie May Hover, Kate A. Ebbets and Rose Van Voorhis appeared in the representative parts and did the best they could under the circumstances. Shakespeare does not lend himself kindly to such treatment at amateur hands.

SALE OF EMPIRE SEATS.

Seats for the first performance of The Girl I Left Behind Me at the new Empire Theatre on Wednesday evening were sold at auction at the Standard last Tuesday afternoon. Al. Hayman bid the highest premium for a box, $350. A. M. Palmer paid $200 for box D, Bronson Howard $100 for box H, Joseph Ullman $100 for box F, Will J. Davis $100 for box E, and J. Buckley, Jr., $100 for box G. The Boston Lodge of Elks paid $100 for a single seat. Sherman Brown paid $50 each for two seats, and other large premiums were realized. Among the purchasers were Sam Carpenter, A. H. Hummel, David Gideon, Reginald DeKoven, John Daly, Frank Sanger, Henry Dazian, Moses Gunst, Anson Tempie, Nelson Wheatcroft, and H. Untermeyer. Several speculators bought large blocks of seats. The premiums footed up $6,764 75.

NUMBER 46 DETECTED.

George W. Lederer was approached by a well-dressed man in front of the Manhattan Opera House last Wednesday afternoon. The stranger introduced himself as a deputy sheriff and asked for a pass for himself and a friend that was with him. Manager Lederer wrote out a pass for two. When it was presented at the window Treasurer Max Hirsch handed out two seats, but he thought he had seen the man before, and felt sure that the fellow was not a deputy sheriff. Detective Mulholland was sent for. The detective was sent into the theatre, where he recognized the alleged deputy sheriff as Frank Auburn, a notorious hotel thief, whose portrait in the Rogues' Gallery is number 46. Auburn was locked up.

ROSS' HOBOKEN THEATRE.

At Ross' Hoboken Theatre last week The Devil's Mine, which played the first three nights, gave general satisfaction. George W. Monroe, in Aunt Bridget's Baby, appeared to crowded houses the last half. The students of Stevens Institute had taken one hundred and fifty seats for Thursday evening, and the Cyclers' Club, two hundred and fifty for Friday evening. Mr. Monroe introduced several local gags that seemed to please. Nellie Rosebud, as Aunt Bridget's baby, was as effective as ever and received a hearty welcome.

PROF. KELLAR ON INDIAN MAGIC.

Prof. Kellar, the well-known magician, has a most interesting paper in the *North American Review* on "High Caste Indian Magic." He was in South Africa during the Zulu war, and in Dunn's reservation, in Natal, he saw a witch doctor levitate the form of a young Zulu amid surroundings calculated to impress the most prosaic imagination. Prof. Kellar details this mysterious performance and tells other astonishing things of the magic of this people.

WILSON BARRETT.

Wilson Barrett's receipts at the Globe Theatre, Boston, for two weeks reached $18,000. His business in Brooklyn will probably be very large this week, as his presence there will draw many admirers from this city. Mr. Barrett is one of the most original, accomplished, and picturesque figures on the stage. It is a pleasure to note that he has engaged as manager J. B. McCormick, the popular writer over the signature of "Macon," who is believed to have a special aptitude for his new position.

REMARKABLE POPULARITY.

The statement of one week's business of Wang in one-night stands, published elsewhere in this issue, is a remarkable showing for the popularity of De Wolf Hopper and his vehicle.

OBITUARY.

Mrs. Charles H. Hoyt (Flora Walsh) died on Sunday night at the Parker House, Boston, of pneumonia, after an illness of a week. Mrs. Hoyt had acted up to Jan. 12 in A Temperance Town. Flora Walsh was born in San Francisco, Cal., twenty-two years ago. She made her debut as Josephine, in Pinafore, when twelve years of age. Mr. Hoyt first met her on a visit to San Francisco, where she was filling an engagement in a variety theatre, and they were married on July 12, 1887, at Charleston, N. H., Mr. Hoyt's home. Miss Walsh formerly appeared with her mother, Alice, who readily passed for her sister, under the name of the Walsh Sisters. Upon Flora's marriage her mother retired and has since lived in Boston. Mrs. Hoyt took a small part in her husband's first farce, A Bunch of Keys, and made a pronounced hit. She originated the part of the lunch-counter girl in A Hole in the Ground, and later appeared in several of her husband's pieces.

Julius Eichberg, a celebrated violin teacher, a well known musical director, and founder of the Boston Conservatory of Music, died in Boston last Thursday of pneumonia, aged sixty-nine. He was born in Dusseldorf, Germany, in 1824, of a musical family, and was acquainted with Mendelssohn and Schumann. He came to this country in 1857, and was first employed as director of music at the Boston Museum. Mr. Eichberg remained at the Museum seven years. About 1864 he was appointed director of music in the schools of Boston. He was the author of The Doctor of Alcantara, The Rose of Tyrol, Two Cadis, and A Night in Rome.

W. R. Runyon, of Runyon and Hogue, managers of Dates' Opera House, Mattoon, Ill., died on Jan. 7 of pneumonia, after an illness of less than a week, aged forty-five years. The deceased had been associated with Mr. Hogue since the season of 1889, and to their efforts must be credited the reputation that town has attained as a theatrical centre. Mr. Runyon was a general favorite and will be greatly missed. Mr. Hogue will hereafter have entire charge of the opera house.

John S. Warde, a brother of Frederick Warde, died at his country home in Plainfield, N. J., on Jan. 8, aged fifty-three years. He leaves a widow, two sons and a daughter. His eldest son, Charles J. Warde, is a member of the Through by Daylight company.

Mrs. Matilda K. McBurrows, mother of the actor McBurrows who lost his life in the Brooklyn Theatre fire, died at Larchmont last Wednesday, aged seventy-four.

PROFESSIONAL WOMAN'S LEAGUE.

The first regular social meeting of the Professional Woman's League was held yesterday afternoon. After vocal and instrumental music and recitations by Agnes Paul, Mrs. John Glendinning, Irene Jerome, Henrietta Seckendorf, Little Percita, and Mrs. Louise Gerard-Thiess, Mrs. A. M. Palmer made an address of welcome, and was followed by Mrs. Rachel McAuley, who read the constitution and by-laws, and Mrs. Sydney Rosenfeld, who read a paper.

Among those present were Agnes Ethel, Lotta, Mrs. Barney Williams, Mrs. M. French-Sheldon, Mrs. Whiton-Stone, of Boston, Mrs. Charles Fisher, Mrs. James Lewis, Mrs. W. G. Jones, Cora Tanner, Mrs. D. Hamilton Wier, Mrs. Frank Leslie, Mary Shaw, Grace Filkins, Mrs. George Mitchell, Mrs. Annie Yeamans, Ada Lewis, Marie Carlyle, Mrs. Edwin Knowles, Aunt Louisa Eldridge, Mrs. E. L. Fernandez, Alice Fischer, Martha Morton, Minnie Wheeler, Mrs. E. E. Kidder, Mrs. James A. Fairman, Miss Fairman, Mrs. Helen Gurney, Dora Goldthwaite, Mrs. Ida Jeffreys-Goodfriend, Josie Knight, Clara Thropp, Mrs. Haryot Holt Cahoon, Mrs. Eugene Clark, Ella Starr, and others.

Marguerite St. John was the hostess of the day, assisted by Mrs. Louise Paullin Warner and Sara A. Palmer. Mrs. J. Alex. Brown presided at the refreshment table, and was assisted by Helen Tracy and Bijou Fernandez.

OVER THE GARDEN WALL.

Rehearsals for Over the Garden Wall commenced yesterday, preparatory to an early opening. An excellent company has been engaged and the play will go on tour better and brighter than ever. New scenery has been built for the production, and many novelties will be introduced, among them an old-time song-and-dance in which fourteen members of the company will participate. The Royal Quartette and a team of French dancers have been engaged.

GORTON'S PARTY FILLING DATES.

Our Findlay, O., correspondent last week noted the canceling of a date by Gorton's Minstrels, and added a rumor that this company had closed. B. T. Trevelick, Jr., representative, wired THE MIRROR from Akron, O., under date of Jan. 20: "Gorton's Minstrels have not closed, but are filling all dates to satisfactory business, notwithstanding your Findlay correspondent's report."

MATTERS OF FACT.

Charles Leonard Fletcher's dramatic studio is now located at 27 West Thirty-first Street, having been removed from 343 Fifth Avenue.

Garrick Golden joined the Louise Hamilton company at Wilkesbarre yesterday.

The Phelps Music company advertise three popular songs—"The Idol of My Heart," "Driving Home the Cows," and "The Darling I Have Lost," upon terms given in another column.

William Calder, who owns that immensely-successful melodrama, The Span of Life, has the American rights of a number of other strong dramas by the same author. Sutton Vane. Mr. Calder also owns the rights of Fate or Fortune, by James J. Blood, and of A Hidden Foe by Ivan L. Cassells. Fate or Fortune was successfully produced at the London Princess'. Those desirous of negotiating with Mr. Calder for any of these popular plays may address him at Taylor's Exchange.

Charles Leonard Fletcher's dramatic studio has been removed from Fifth Avenue to Daly's Theatre building, 1211 Broadway, where in connection with his stage instruction, Mr. Fletcher will establish a department for reading and criticising plays, and continue to superintend productions.

Sam C. Hunt has taken the management of the Grand Opera House at Fort Smith, Ark. Contracts made with the previous manager will hold good.

Managers having scenery to dispose of should address Jule Romeno, 690 Humboldt Street, Brooklyn.

That clever singing and dancing soubrette, May Jordan, now with Hoss and Hoss, will be disengaged after Feb 4.

George C. Burbank, stenographer and typewriter at the Coleman House, does typewriting of every description, promptly and accurately. His charges are very reasonable.

Charles Benton, the hustling advance agent, represents The Span of Life.

Edward N. Hoyt has entirely recovered from his illness, and is again playing the title-role in Charles Hanford's Julius Cæsar company.

Annetta Zelna is now in her fourth season with Frank Daniels' company. She has made hits in parts ranging from juveniles to eccentric comedy. She possesses a remarkable contralto voice (which was trained abroad). Miss Zelna is an excellent linguist, speaking no less than eight languages.

Powers' Grand Opera House is the only first-class theatre in Grand Rapids, Mich. Some good open time may be obtained by standard attractions by addressing W. H. Powers, manager.

Harry W. Cortiss, having given up the dramatic agency business, solicits offers as advance agent from first-class companies only. Mr. Cortiss is thoroughly conversant with every branch of the business and is widely popular.

W. Cummings, attorney-at-law, of 1,180 Broadway, makes theatrical collections a specialty. His charges are ten per cent. of the amount collected.

The French novelty dancers, Dorothy Drew and Hulda Halvers, who have been scoring immense hits wherever they appear, may be addressed in care of this office.

Three popular songs, "The Idol of My Heart," "Driving Home the Cows," and "The Darling I Have Lost," will be sent to professionals remitting ten cents and sending programmes to the Phelps Music Company, 52 Lafayette Place, New York city.

Stuart Donaldson can be engaged for juvenile and genteel heavy parts.

WANTED—Young lady; handsome; recognized ability; to be featured in a successful comic opera; must furnish small capital. Address "Opera," MIRROR Office.

THE HUSTLING MANAGER,

Frank Anderson,

of

MOLINE, ILL.,

now has the management of both houses in Moline,

The WAGNER OPERA HOUSE and The AUDITORIUM.

Good open time in either house for first-class attractions.

Bill like a circus. Population, sixteen thousand.

STUART DONALDSON

AT LIBERTY.

Juvenile and Genteel Heavy

52 East 22d St., New York.

Alice Coleman

Singing and dancing soubrette. Address this office.

Steve Maley

"An Irishman you see in life." 228 W. 34th St.

Miss Gail Wolf

Farce-Comedy. Address this office.

Miss Fanny Lyons

Juveniles, Comic Opera. Address this office.

WANTED.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

tasma 30-01; Is Marriage a Failure 2: Robin Hood 2-28. ——ITEMS: The Ovide Musin Concert co. were in the railroad wreck on the N. W. 22. The co. arrived in the city late in the night with several members slightly injured. The left hand of Ovide Musin was hurt to such an extent that he has canceled his Western engagements. A large audience was disappointed by the unfortunate accident.—Considerable interest is being taken in the proposed building of a large auditorium in the near future. A company has been formed, and will erect a building 13- feet square, 40 feet high, and self-supporting roof, with a stage 35 by 4- feet, and a seating capacity of 4,000 people. It will be used to accommodate the many conventions held in the city and for large musical attractions.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Howard Athenæum co. to big business 4; excellent performance of the class. Frohman's Grey Mare co. drew a large and brilliant audience, and gave one of the most finished performances ever seen at this house; everybody delighted. Skiff's Queen of the Arena 12, 13 did not prove a drawing card, houses being light both nights. The circus portion of the performance brought out some specialties of merit, winning great applause. Uncle Tom's Cabin (Davis' co.) drew fairly well at two performances 14. The blizzard, which has prevailed throughout the West for the past week, knocked the bottom out of the amusement business hereabouts.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Clark and Williams in Our Married Men pleased a fair-sized audience 12. Hanlon's Fantasma 18; Robin Hood Opera co. 27

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): George W. Hamler's co. in repertoire 9-14 to splendid business. Aaron H. Woodhull in Uncle Hiram 19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Is Marriage a Failure 9; top-heavy houses; poor performance. Queen of the Arena 12; fair business. Friends 13; good business; very pleasing performance. A Nutmeg Match 17; Uncle Hiram 18.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Friends 11; good house; audience well pleased. Uncle Hiram 24; good house.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Thomas' Chicago Orchestra 13, big audience. Sam T. Jack's Creoles 16; fair business.

INDEPENDENCE.—WILLIAMS OPERA HOUSE (C. W. Williams, manager): Rag Baby 26 (Charles Frohman); Gloriana Feb. 12. ——GOSSIP: C. J. Weiser, manager of the Grand Opera House of Decorah, Ia., is East to book engagements for the Grand and Williams Opera Houses for next season.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Josh Spruceby 10; fair house. Madeline Merli 4, 5; advance sale good. ——STEYER'S HALL (Mrs. Joe Steyer, manager): Dark. ——ITEM: President Bear, of the Opera House, is preparing for an Eastern trip.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Frank Linden 9-11; light business. Si Plunkard 11; full house, audience pleased. Queen of the Arena 19; Tom's Vacation 20, cancelled. Lew Walters' Refined Novelty co. 21; Is Marriage a Failure 25.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Kindt, manager): Rhea as Josephine, Empress of the French, gave a pleasing performance to a good-sized audience 12. Katie Emmett in Killarney to good business 15.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Clark and Williams in Our Married Men pleased a fair house 13; capable support. Aaron H. Woodhull in Uncle Hiram 17; Hanlon Brothers' Fantasma 19.

MUSCATINE.—TURNER OPERA HOUSE (B. Schmidt, manager): Our Married Men to a good house 10. Davis' Uncle Tom's Cabin 11; crowded house. W. A. Brady's After Dark 21; McFadden's Elopement 24.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinny, manager): Clara Morris in Article 47, 9; crowded house. John Dillon to good business 11, 12. ——ITEM: Liens to the amount of about $1,000 have been filed against the Columbia Theatre.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Jean Voorhees 9-14 in Only a Farmer's Daughter and Clemenceau Case. Her support was very good, the work of Ruth Redston as Justine and Countess Dobrowski being unusually clever. This young lady is plump and pretty and is fully the equal of the fair star herself in dramatic ability. Master and Man, a very strong and well-played melodrama, 12-14. ——GRAND OPERA HOUSE (L. M. Crawford, manager): Prof. Burton's Pony and Dog Show opened 12 for three nights. Pay Train 18; O'Dowd's Neighbors 19; Joe Murphy 21. ——ITEMS: On Saturday evening 11 just before the performance of Master and Man at the Crawford, Sheriff Wilkerson and three deputies attached the receipts in the box office at the instance of Bernard and Nugent, partners, known as the Brooklyn *Times*, for a claim of $1,012.60. The was wholly unexpected and strongly objected to by Clarence Huff, the local manager for Mr. Crawford, who declined giving up the box before the count-up, as Mr. Crawford's share was not in question and, he claimed, should not be involved nor carried off. In the scuffle the deputies became masters and the box was taken by them under protest. All parties declined to be interviewed, and your correspondent could not learn further particulars or merits of the case.

DODGE CITY.—KELLY'S OPERA HOUSE (W. H. Pearce, manager): A Turkish Bath pleased the largest audience of the season 14. Ole Olson 20. ——ITEM: Manager Pearce has made friends for his house this season by playing nothing but first-class cos.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Master and Man played to fair business 10; The Spooner Comedy co. opens a week's engagement 16.

OTTAWA.—AUDITORIUM (D. M. Clark, manager): Andrews Opera co. 17; large and well-pleased audience. Beach and Bowers' Minstrels 26.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (L. E. Woodin manager): A Turkish Bath to a large and well-pleased house 12.

WINFIELD.—GRAND OPERA HOUSE (T. B. Meyers, manager): The Linden Trio co. gave a very interesting co. to a small house 12. Richard and Pringle's Georgia Minstrels 17.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Beach and Bowers' Minstrels paid their annual visit 11, 12 to very fair houses. People who saw the co. last season wonder why they do not make a few needed changes. ——ITEM: On account of Beach and Bowers cancelling their date at a neighboring town 12 they sold their night's receipts outright to Manager Johnson, who fixed the prices at 10, 20 and 30. This was a surprise to theatregoers, but had the effect of filling the house.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Clark and Cox's Spectacular Ben Hur 10 24, Saturday matinee, splendid performance; good business.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Ferrell, manager): Neil Burgess in The County Fair 5; crowded house. Marney and McGowan's Rip Van Winkle to a light house 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Cleveland's Minstrels 10; fair house. Tar and Tartar 13, 14; fair houses. McCarthy's Mishaps 16; good house. George Kennan, lecture 19; crowded house.

ASHLAND.—THE ASHLAND (B. F. Ellsbery, manager): Murray and Mack in Irish Neighbors 14; good house. Calef Comedy co. was booked for 16, but canceled their date. Grimes' Cellar Door 24; Agnes Herndon 28; Walker Whiteside Feb. 4; Nugget Claim 6. ——ITEMS: Irish Neighbors co. crossed the Ohio River on ice and took N. and W. train for Ironton, O., where they played 14. The co. will play the Pacific Coast all Summer. Manager Risser will star Murray and Mack in a new Irish farce comedy for 04-05. He has not yet named the play.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Rev. T. DeWitt Talmage lectured to a $700 house. The Burglar 13; good business.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Sam P. Jones lectured 11, 12 on "Get There" and "Stay There" to full houses. Side Tracked pleased a small audience 14. Pete 24.

LOUISIANA.

BATON ROUGE.—PIKE'S OPERA HOUSE (C. A. Huget, manager): Peter Baker presented Chris and Lena to a large audience 17. Barlow Brothers' Minstrels 28.

RUSTON.—NEW OPERA HOUSE (L. F. Marbury, manager): Pardu's Wheel World 13, 14; excellent performance.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Runaway Wife 2; fair business. The Vendetta 13, 14, business.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Louise Aydelle in The Runaway Wife to a fair house 17.

AUGUSTA.—NEW OPERA HOUSE (Frank A. Owen, manager): The Herbert Johnson Quintette Club 11; small house. The Vendetta, under the management of E. W. Varney, 12; fair business. The Runaway Wife 16; poor house. Kajanka 17; good business.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): She Couldn't Marry Three played to over a thousand dollars 12, 13, and gave satisfaction. Co. good. Annie Ward-Tiffany drew a large-sized house 16 in Lady Blarney. Supporting co. strong. ——ITEMS: Advance Agent Miller, of Kajanka, was in town 18.—Marshall P. Wilder amused a large and most appreciative audience at City Hall.—The Elks entertained several members of the Lady Blarney co. at their social session 16.—Local manager Tukesbury has had a new sign painted for the main entrance to the theatre.—The smiling face of Manager Charles Green, with Annie Ward-Tiffany, was one of the features of Lady Blarney.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): George A. Baker Opera co. 9-14, matinees 11-14; very good business, general satisfaction. Lillian Kennedy in She Couldn't Marry Three 16; one of the largest houses this season. Very appreciative audience. Dartmouth College Glee Club 18; Soudan 19-21; Texas Steer 23; Hen y E. Dixey 24; Ole Olson 25. ——MUSIC HALL (Thomas and Watson, managers): The Western Diana "29" to good business 9-14. ——BIJOU THEATRE (Abe Spitz, manager): Excellent variety co. 9-14 to very satisfactory houses. ——HUNTINGTON HALL (George Mevis, manager): Lowell Orchestral Society 12, local; pleasing performance to a good house. Madame Lillian Nordica was the leading feature. She sung in her usual artistic manner, and received repeated encores. The society improves with age. ——ITEMS: The Lowell Lodge of Elks celebrated the one-hundredth communication of the order 10. Visitors from Boston, Fall River, New Bedford, Mass., and Manchester, N. H., were present. Members of the Baker Opera co., Music Hall, and Bijou Theatres entertained.—Henry Clarence, of Music Hall co., has signed with Abe Spitz as leading man for his Lynn Theatre.—Manager George A. Baker presented one of his opera co. and a member of the orchestra with a gold watch each 11.—Stage Manager Thomas Golden, of the Opera House, was presented with a gold ring by the stage hands 16.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The White Squadron did a large business 11, 12; strong co. and fine scenery. Ed. Rice's Surprise Party is one of the strongest cos. on the road, and 1492 is superbly mounted, but for "chestnuts" this extravaganza is entitled to more than ordinary comment. All the "chestnuts" that have grown in the past decade are warmed over, and you pay $1.50 a seat and try to enjoy the *ragoût*. The engagement 14 drew a $1.25 house at double prices. Primrose and West's minstrels 17 gave a good performance, and deserved the packed house that greeted them.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): 8 Bells 12; full house. Jane 14; good house. Old Jed Prouty 16; poor house.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Dan McCarthy in The Ratsbier from Clare 11; poor house. Rice's 1492 to S. R. O. 14. Primrose and West's Minstrels 16; S. R. O.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Henry Bergman in The Vendetta 11; light business. Mme. Janauschek, supported by Edmund Collier and a fine co., gave an excellent performance of Macbeth to a good-sized house 12. The Newell Brothers in The Operator pleased large audiences 14-16. This co. will play a return engagement 28. Runaway Wife 23; Annie Ward Tiffany 30.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The New York Symphony Orchestra 11; large and fashionable audience. The Diamond Breaker 12, small house. She Couldn't Marry Three 14; good house. Baker's Opera co. 16-21; large houses.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Rice's Surprise co. presented 1492 to a packed house 12. The co. is composed of good singers and first-class comedians. Primrose and West's Minstrels had a large house and gave a good performance 14. ——GAIETY THEATRE (A. B. White, manager): Owing to a misunderstanding between the owner of this house and Manager White, the Theatre has been closed since 9.

WORCESTER.—THEATRE (Rock and Brooks, managers): The Soudan was given 12-14 and The White Squadron 16-18; good houses every night. ——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): The Queen of the Plains 12-14 and A Noble Outcast 15-18 filled the week to fair business. ——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Frank Jones presented Our Country Cousin 12-14 to good houses. Marie Sanger's Royal Burlesque co. to very satisfactory business. ——ITEMS: George Backus, of W. H. Crane's co., spent Sunday in the city as the guest of your correspondent. He read over the four-act play that is now under consideration by four prominent managers. It is the co-labor of Mr. Backus and Nelson Wheatcroft. Mr. Backus is now working individually on a play for Mr. Crane. The groundwork is about completed, and after it is reviewed by Mr. Crane, Mr. Backus will put on the finishing touches.—Mr. Irving Pitt has returned to his old position of treasurer at Lothrop's Opera House, after a few months' absence in Pawtucket, where he went as treasurer until the new house got well under way.

GLOUCESTER.—CITY HALL (Orford Club, manager): Annie Ward Tiffany played to a small house 17. Andrew Mack in Irish Loyalty 20.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Ulie Akerstrom made his annual visit to the city 9-11. She gives without a doubt the best performance for the money that is on the road. Her co. was good and business large; S. R. O. two nights. Primrose and West's Minstrels 13; business good. ——ASBURY TEMPLE: Tableau De Art co. and Miss Merril, reader; business good. ——ITEM: The business so far this season at the Park Theatre has been very good. The S. R. O. sign has been exhibited several times. It may be of interest to traveling cos. to know that there have been three new hotels built in Waltham during the past year. One of the Bravest 17; The Soudan 18; Our Country Cousin 20.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The theatregoing people of the city thoroughly appreciated Joseph Jefferson as Rip Van Winkle by giving him a S. R. O. audience 12. 8 Bells entertained moderate sized audiences 13, 14. Richard Golden's appearance as Old Jed Prouty, the quaint, kind-hearted tavern keeper of Bucksport, Me., was greeted as usual by a large audience 17.

PITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Annie Ward Tiffany in Lady Blarney 11, to a small audience. Lillian Kennedy in She Couldn't Marry Three 17 to a packed house.

WESTFIELD.—OPERA HOUSE (F. L. Stempson, manager): A. R. Stover's U. T. C. co. 16; slim house. Old Jed Prouty 18, fair house; well-pleased audience.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Mme. Janauschek in Macbeth gave a fine performance to a fair house 11. Primrose and West's Minstrels gave as usual an excellent performance to a good house 12.

AMESBURY.—OPERA HOUSE (E. A. Mitchell, manager): Bartholomew's Equine Paradox 12-14; good business, performance excellent. Ulie Akerstrom 21; crowded house each night. Miss Akerstrom, being Amesbury's great favorite, as usual was well received, as also was the whole co., but in particular John E. Brennan caught the house by storm with his amusing specialties. Newton Beers' Lost in London 21; Annie Ward Tiffany 25; The Old Soldier 28. ——ITEM: E. A. Mitchell, who is connected with several opera houses throughout New England, has leased the Amesbury Opera House, and will manage it himself. John Mahoney, the retiring manager, has not yet fully decided what to do, having several positions offered him since his retirement.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Annie Ward Tiffany made a decided hit in Lady Blarney 17. The Soudan to a large and enthusiastic audience 17. ——ITEM: Annie Ward Tiffany, by particular request, will play a return date 2.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): Duncan Harrison's admirable co. presented Little Tippett to a delighted audience 14. Charles T. Ellis presented Count Casper to a large audience 17.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Charles T. Ellis in Count Casper played to a full house 18; well-pleased audience. A Social Session 25.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Junior Partner to S. R. O. 13. Mr. Miller made a great hit in his part.

JACKSON.—ROBINSON'S OPERA HOUSE (Joe Dreyfus, manager): Mendelssohn Quintette Club 11; light business. Junior Partner 12; full house.

GREENVILLE.—HEXTER'S HALL (S. W. Langford, manager): Jennie Holman and her excellent co. 9-14 to good business. The charming star has improved very much since she was last here and her singing is a delightful feature of the performance. She was splendidly supported by Frank Holland, Hal. W. Brown, W. Batger, Ed. G. Bourne and W. H. Jackson. Otto Krouse, as usual, made a hit. ——ITEMS: Miss Hohman and her co. were tendered a reception by the Elks 14 after the performance of The Buckeye. Speeches and stories related by local members and those by Miss Holman made an enjoyable evening.—Miss Holman does a Carmencita dance in Pearl of Savoy which wins her rounds of applause.—Marguerite Cushman (Mrs. H. W. Brown), of the Hohman co., is a relative of Henry Guy Carleton, the playwright, and a niece of Charlotte Cushman.—C. E. Callahan's My Maryland received its first production here and was well received.—Henshaw and Ten Broeck have requested a date here, and, as they are Greenville's most favored favorites, would draw a great house.

NATCHEZ.—TEMPLE OPERA HOUSE (Theodore F. Hamnet, manager): Junior Partner 14; good business. Jennie Homan 16-21.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): Master and Man drew a fair house 9. James T. Powers, with a first-class co. in A Mad Bargain 11, to a good house. Jean Voorhees 12, 13, Clemenceau Case, to light business. The Pay Train 16, 17; Joseph Murphy 19; O'Dowd's Neighbors 20; Pauline Hall Opera co. 21; Gloriana Feb. 1; John E. Sheridan 2, Evans and Hoey 8-11; Incog 14; Lizzie Evans 18. Howard Athenæum 21. ——ITEM: The rapid and thorough work on the new Crawford Theatre is causing much notice. Three shifts of workmen eight hours each are making it evident that theatres can be completed when wanted. The opening of Crawford's will be with one of Frohman's best cos.

MACON.—JOHSON OPERA HOUSE: Jane Coombs in Bleak House to a small but very well pleased audience 14. Guy Caufman in That Spaniard 23; Our Married Men 25. Barney Casey's Luck Feb. 1.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Ole Olson gave an excellent performance to a crowded house 13.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Payton Comedy co. 9-11; fair business. Little Ethel Ellsworth, child actress of the Payton co., is creating unusual interest for her superior talent. She was the recipient of many beautiful flowers. Eunice Goodrich 19-21. ——ITEMS: Blind Boone is visiting his mother here this week.—Eugene Ellsworth, wife and child, close with the Payton Comedy co. 21.

JOPLIN.—CLUB THEATRE (J. T. Seip, manager): Boston Opera co. 12, 13; poor business. Ole Olson 14; good business; performance very good. ——HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Comedy co. 9-14; big business.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Vernona Jarbeau, with a first-class co. in Starlight 10, to good business. County Fair 17; After Dark 20.

SPRINGFIELD.—BALDWIN THEATRE (E. A. Elliott, manager): Ole Olson 10; large and fashionable audience; performance excellent. Ben Hur 16-18 was presented by 120 home people under the management of Clark and Cox. The story of the play as related by the author is only surpassed in thrilling and inspiring events by its spectacular performance. Black Detective 18; Madeline Merli 21. ——GRAND OPERA HOUSE (F. S. Heffernan, manager): Dark.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Payton Comedy co. in repertoire at 10-20-30 cents, brass band, ladies' free first night and $35 prize attachment for Saturday night, opened 16 for a week to large attendance. Jane Coombs 26.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): McKee Rankin and Frederic Bryton gave A Kentucky Colonel to a fair and appreciative audience 10.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Modjeska 28; fair house; weather very severe. Warde James 29, 30; Mr. Wilkinson's Widows 31.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Katherine Rober in A Heroine in Rags 19; Edwin Arden in Eagle's Nest 24; both to light business. Charles Hanford 26; Paul Kauvar 28; Modjeska 31.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Edwin Arden presented the Eagle's Nest to a fair-sized house 14. Modjeska, as Mary Stuart, 17 drew a very fashionable although not a large audience.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Sam T. Jack's Forty Thieves 11; good business.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Stowe and co.'s Uncle Tom's Cabin to a fair house 11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Anna Eva Fay in a seance to a fair house 11. Charles Frohman's excellent co. in Gloriana, the best comedy seen here this season, to a large and very fashionable audience 13. ——ITEM: Manager Baird has placed more heating apparatus in the orchestra circle and on the stage, and the decided change in the temperature of the house is fullly appreciated by the theatregoers generally.

GRAND RAPIDS.—POWERS' OPERA HOUSE (William H. Powers, manager): Gloriana was the attraction 14. The comedy is a sparkling one and interpreted by a good co., succeeded in entertaining a good-sized audience. Donnelly and Girard in a new meter of Natural Gas repeated their success of former seasons 15. New songs, dances, and specialties were introduced and gave the old success a new flavor. Business good. Modjeska 19; Charles Hanford 20. ——GRAND OPERA HOUSE (O. Starr, manager): New Mexico, a blood-curdling drama, was played all week by a fairly good co. to satisfactory business. Katherine Rober 23-25.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): A very clever co. presented that strong play, The Ensign, 13, 14 to large and delighted audiences. J. H. Gilmour and a fair co. presented Dartmoor 16, 17; fair audiences.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager): Denman Thompson and his original co. in The Old Homestead 16-21. A Night at the Circus 23-28. ——JACOBS THEATRE (M. W. Tobin, representative): Aunt Bridget's Baby and The Silver King divided the week of 16-21. Both played to crowded houses. Two Old Cronies 23-25. McFee of Dublin 26-28. ——WALDMAN'S OPERA HOUSE (Fred. Waldmann, proprietor): Gus Hill's World of Novelties 16-21; S. R. O. French Folly co. 23-28. ——ELKS: The Order of Elks presented a beautiful floral piece to Lew Dockstader, during the performance 13 at Jacobs' Theatre. The piece was in the shape of a horseshoe, with "Good Luck, B. P. O. E., No. 21," outlined in choice flowers. The recipient was completely taken by surprise, but maintained his self-control and delivered a neat little speech of thanks to those who had so kindly remembered him.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): The Diamond Breaker, with its many fine effects, failed to draw a good house 11. Manager Davis offers some of the leading cos. this month as the attraction.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Kitty's Triumph was presented 11 by local talent to a large and appreciative audience. Newton Beers in Lost in London 12; small house. The Lillian Durell Opera co. presented Mignon to a large and fashionable audience 13. The Dartmouth College Glee and Banjo Clubs gave a concert to a fair-sized house 14. Bartholomew's Equine Paradox 16-18; good business.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Kajanka drew fairly 14. Madame Janauschek presented Macbeth to an enthusiastic audience of good proportions 16. ——OPERA HOUSE (E. A. Mitchell, manager): Surrender attracted a representative audience 14; Ole Olson filled the house 17. ——ITEMS: Agnes Burroughs and Rachel M. Clark joined the Janauschek co. here.—Manager Salter was obliged to leave his little daughter, Marguerite behind in Boston, where the co. has been filling an engagement, she being too ill to proceed any further. Her part of Little Philip is being taken by her sister, Clara.—Manager Mitchell, of the Opera House, has secured the management of the Amesbury (Mass.) Opera House and will look after the interests of both places.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (G. M. Crouly, manager): Hettie Bernard-Chase in Uncle's Darling 11; good house.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Prof. Herrmann was greeted by large audiences 16-18. His illusion, Ya-Ko-Vo, astonished the people, and the act was enthusiastically applauded. House dark 19-21; local entertainment 22-25; Sol Smith Russell 26-28. ——COOK OPERA HOUSE (H. R. Jacobs, manager): The Wilbur Opera co., headed by Susie Kirwin, appeared to crowded houses 16-21, presenting Erminie, The Black Hussar, Boccaccio, Falka, Clover, Nell Gwynne, Princess Toto, The Bohemian Girl, and Dorothy. The Wilburs are very popular in this city, and whatever they produce "goes," but why the management persist in relegating that bright little artist, Dorothy Morton, to the background is a query. Husband and Wife 23-25; The Voodoo 27-28. ——ACADEMY (H. R. Jacobs, manager): Tony Farrell appeared in My Colleen to excellent business 16-21. The play is repiete with fine bits of comedy and patnos. Mr. Farrell is not egotistical in his conception of the rollicking Irishman, and firmly established himself in the good will of his audiences. G. K. Henry in the character of Long Dinny made a decided hit, and was applauded vociferously. The White Slave 23-28. ——MUSEE THEATRE (M. S. Robinson, manager): Boheme's Vaudeville co. and the Cat Orchestra filled the house with well-pleased people 16-21. The trained lions and variety 23-28. ——GOSSIP: Stuart Taylor, of this city, has written a play for James H. Wallick entitled, The Blue Grass King. The plot hinges upon the story of Morgan's raiders during the "late unpleasantness," and presents ample opportunity for the introduction of Mr. Wallick's trained horses. Mr. Wallick is delighted with the play and will produce it with a strong co. and fine scenic effects.—Local Lodge of Elks annual benefit will be held in the Cook Opera House on Feb. 3, from 11 A. M. to 5 P. M. The Country Circus and McCarthy's Mishaps cos., and the vaudeville artists in the city at the time, have volunteered their services. Manager Jacobs tendered the use of his house free.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Tony Farrell in My Colleen pleased a good-sized audience 14; performance satisfactory. The Digby Bell Comic Opera co., under the management of James H. Palser, opened its season at this house 16 in a highly satisfactory manner, artistically speaking; to a fair-sized audience. The performance was, without a doubt, the best of the kind ever given in this city. Mr. Bell made a hit, his acting eliciting hearty applause. His topical songs, "He Never Smiled Again," and "I'll Make a Law to Stop It," were encored again and again. The solos of Mrs. Bell, Misses Knapp, Hilda and Maud Hollins, and Messrs. Imano and I. G. Belden, and the trios of Mrs. Bell, Miss Knapp and Mr. Imano deserve special mention for their fine rendition. Miss Ricci's solos were also well received. I cannot find much of a plot, but what there was, was well presented by the co. The chorus is strong and well trained. The music is pretty and catchy. The costumes, designed by Capt. Alfred Thompson, and the scenery executed by Walter Bender, were new and handsome. Should this superb organization favor us with a return they will no doubt have a packed house.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Ezra F. Kendall presented A Pair of Kids to a large house. Wilson's Minstrels to fair house 17. His Nibs and His Nobs 18; Gus Williams in April Fool 19. ——ITEMS: Mr. Kendall was formerly a resident of this city and has many relatives and friends here, who gave him a most cordial welcome. Next season Mr. Kendall will drop the light farce-comedy and will appear in a new high-class comedy entitled, The Substitute, written for him by Alexander Gordon, being based principally upon incidents and personal experiences furnished by Mr. Kendall, the principal characters being taken from life.—Mr. Wilson will drop minstrelsy after this season and will appear in farce-comedy.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Hershaw and Ten Broeck in Nabobs 13; large and well-pleased audience. An alleged burlesque co., calling themselves The Early Birds, displeased even the small gallery audience 14. Marie Hubert Frohman pleased a fair-sized audience in her picturesque play, The Witch, 16. ——ITEMS: Gustave Frohman and his wife, Marie Hubert Frohman, who have been away from New York for more than a year, left here 17 for a few hours' visit to their new apartments in the Sevilla. Mr. Frohman reports a successful season thus far, and his courtesy to press correspondents is very much appreciated.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): The Country Circus 23-25. ——LELAND OPERA HOUSE (H. P. Soulier, manager): The Crust of Society was presented for three nights and matinee 9-14 to crowded houses. Carrie Turner surprised her many friends by the strength of her personation of the adventuress. It was by far the best acting she has ever done in Albany. Miss Otis also made a hit as Mrs. Echs. By Proxy 17, 18 to good business. Robert Mantell in The Face in the Moonlight 19-21; Dan'l Sully 23-25. ——FAMILY THEATRE (C. H. Smith, manager): The Messenger from Jarvis Section 14; good houses. ——GAIETY THEATRE (Thomas Barry, manager): Dunston's Vaudevilles are pleasing the patrons of this theatre, and drew large houses during the week.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): The Albanians in The Musketeers to good business 12. This was their second visit to this city, and that they were right welcome was evidenced by the hearty applause throughout the entire play. Townsend H. Fellows and Richie Ling sustained their respective roles admirably, while of the women Eva Gardner and Nan Miller were the favorites with the audience. Miss Gardner's interpolated song, "Only Dreaming," received

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three encores. The chorus is exceptionally strong. The Burglar to a fair-sized audience 18.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): The co. calling themselves The Early Birds 11, made the audience indignant with their alleged performance. Henshaw and Ten Broeck 14; fair house. Minnie Lester and co. commenced the week in repertoire 15 21; business good. ==ITEM: Your correspondent has made arrangements with Mr. Mitchell, manager of the Lester co., to give a matinee to the patients of the State Hospital for the Insane Friday afternoon, 20.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Devil's Mine to a big upper house 12-14. Dan'l Sully presented The Millionnaire, Paddy Nolan, and The Corner Grocery 16-21 to good attendance. Wilbur Opera co. 23-28. ==WIETING OPERA HOUSE (Wagner and Reis, managers): Herrmann to good business 13, 14. Damrosch Concert co. to a good audience 16. Derby Bell 21; Country Circus 23 28. ==ITEM: Dan Mason, of Sully's co., called upon me 18, and renewed old acquaintance. He is a former Syracusan.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Little Nugget gave a good performance to S. R. O. 13. A Cold Day 27.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): By Proxy to good business 11. Zo, good. Squire Haskins 12. A Cold Day to a well-pleased audience 16; good house. Symphony Orchestra to a large and fashionable audience 17. Under the Lion's Paw, matinee and evening, 21; The Burglar 23; Carmencita and The Prodigal Father 24.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): George W. Turner's Comedians in A Strange Family 17; fair business. J. P. Sullivan in Leaves of Shamrock 28.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): The Vreeland Minstrels 12; fair business. Little Nugget 17; good business; pleasing performance. Fisher's Cold Day co. 28.

PLATTSBURGH.—THEATRE (Dr. W. A. Browne, manager): A Fair Rebel booked for April 28 ==ACADEMY HALL: Ariel Quartette 18.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Cold Day co. 14; poor business.

UTICA.—OPERA HOUSE (H. E. Day, manager): Herrmann drew a very large audience 12. Prudein Adele Lewing, assisted by local artists, gave a very pleasing concert 17 to S. R. O. The Millionnaire Feb. 2; The Voodoo 9; Marie Wainwright 10; Ezra Kendall 11.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Dark. ==PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): The realistic comedy-drama, Down the Slope, 13 to a fair-sized audience.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): By Proxy gave a fair performance to fair business 12.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Redding Stanton co 9 14; good performances to good business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Siberia 13; good business. Nibbes' Burlesque 14; fair house. Little Nuggett 19; George Wilson's Minstrels 20. The "Punch" Robertson dramatic co. in repertoire 22 28. ==ITEM: Business has been very good here of late, notwithstanding the severe cold weather.—Ollie Akerstrom will play a Summer season here.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): A. C. Sidman co. in Uncle Rube; large and well-pleased audience. Barry and Fay in McKenna's Flirtation delighted a large house 16. Mozart Sextette, under the auspices of the Chancel Guild to a well-pleased audience 18. ==ITEMS: The Uncle Rube co. closed a very successful season of twenty-one weeks 14; salaries all paid. They expect to commence a new season shortly. Justin Baxter, of the Uncle Rube co., is a Corning boy, and was warmly received. He was the recipient of two beautiful baskets of flowers. Several people from Corning attended the production of Miss Helyett at Elmira 23. Kittie Rhoades week of 30.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Miss Helyett 21 at advanced prices to good business. Lottie Collins, of "Ta-ra-ra-boom-de-ay" fame, was warmly received. Barry and Fay in McKenna's Flirtation 14; good-sized and well-pleased audience. Walter Damrosch, conducting the New York Symphony Orchestra, 18; good-sized audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles L. Purrington, manager): By Proxy pleased a fair-sized house 23. George Wilson's Minstrels drew well 14; performance satisfactory.

ONEIDA.—MONROE OPERA HOUSE (E. J. Preston, manager): Return of the favorites, Decker Brothers Big Minstrels (Primrose and Decker, sole owners), 16; good business. A. Q. Scammon co. in The Burglar 21.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Pete Petersen 21; fair business. Clara Morris in Odette 14; S. R. O. Madeline Merli 17, 18.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): Joseph Murphy in Kerry Gow to very large business 12. Madeline Merli 19 in Frou-Frou. Business has been on the increase since the first of the year.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): Madeline Merli in Frou-Frou 14; fair business.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Joseph Murphy pleased two good audiences 13, 14 in Kerry Gow and Shaun Rhue. This is Mr. Murphy's first visit here for several years. Clara Morris in Article 47, 16. ==THE FUSSER (L. M. Crawford, manager): The Holden Comedy co. extended its engagement to cover week of 9, and Prof. Burton opened 16 with his dog and pony show.

OHIO.

CIRCLEVILLE.—GRAND OPERA HOUSE (Edmiston and Kinneman, managers): Widow Murphy's Goat 12; George C. Staley in A Royal Pass 13; Our Irish Neighbors 21; all to light business, due to the extreme cold weather.

IRONTON.—MASONIC OPERA HOUSE (B. P. Ellsberry, manager): Murray and Mack in Our Irish Neighbors gave a very fair performance to a good house 14. Aiden Benedict's Pablo Romani 19.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Social Session 7; large and delighted audience. Anderson's Kidnapped co. 20; Gus F. Wallace in Si Perkins 26 ==ITEM: Managers of Big 4 Opera House have some first-class cos. booked and business has been good this season.

TIFFIN.—NOBLE'S OPERA HOUSE (E. R. Hubbard, manager): May Bretonne co. closed a week's engagement 24; poor business on account of the cold weather. Co. good. Carroll Johnson in The Goose to a very poor house 16.

MARSFIELD.—MEMORIAL OPERA HOUSE (E. K. Endly, manager): J. B. Mackie 12 in Grimes' Cellar Door gave an excellent performance to a good-sized audience. Robin Hood Opera co. 16; packed house.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostan, managers): Fabio Romani to good business 12. New Philadelphia Fifth Regiment Band to light business 16.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Men and Women 9; large and fashionable audience. Everybody was highly pleased. Tar and Tartar 12; large and well-pleased audience. Gross receipts, $523.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Siberia 10; fair house. Daniel Frohman's Special co. presented The Grey Mare to a well-pleased audience 12. A large audience, composed of the most fashionable people of the city, witnessed a very pleasing production of Robin Hood given by the Robin Hood Opera co. 13.

SPRINGFIELD.—GRAND OPERA HOUSE (Barney Foltz, manager): The Tar and Tartar 10; good performance to heavy business. The Dazzler 12; good business. The Railroad Ticket 17; John L. Sullivan 18; Lewis Morrison in Faust 20. ==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Nora Machree 18.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Frohman's Special co. in Gloriana 10; good business. Outside of George and Tillie Barnum the co. has little to boast of. Donnelly and Girard 14 to a good house. Natural Gas is as entertaining as ever and the comedians have a good co. The Grey Mare to a slim house 16. Charles B. Hanford in Julius Cæsar 17 also fared poorly. Nat C. Goodwin in A Gilded Fool 18 to S. R. O. ==PEOPLE'S (Brady and Garwood, managers): The Two Sisters to a good week's business closing 21.

POTSDAM.—OPERA HOUSE (E. L. Keiser, manager): The Gibney, Gordon and Gibney co. 16 21; good houses.

NEWARK.—OPERA HOUSE (R. C. Hart, manager): The May Bretonne co. opened 16 for a week at popular prices. ==ITEM: The Music Hall has changed hands. Messrs. Wallace and White have leased the house and will be future managers. Mr. Wallace is a hotel man and well acquainted with the profession. They open the house 21 with James Riley in The German Soldier.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): Alfred Keiley in Widow Murphy's Goat 24; fair house; audience well pleased. Me and Jack 27; Our Irish Neighbors 29; Zeb the Clodhopper 30. ==ITEM: The Opera House here needs an overhauling in its furnaces as they are not sufficient to keep the house warm.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Langhead and Nash's Comedians in The Doctor 6; very poor house. A. W. Fremont in 777, 16; fair business and well-pleased audience.

HAMILTON.—GLOBE OPERA HOUSE (Bristley and Connor, managers): Gloriana for the Elks' Lodge benefit to a crowded house 4. The Dazzler to a half house 10.

BELLAIRE.—ELYSIUM THEATRE (John Duncan, manager): Lizzie Evans in The Little Blacksmith to a large and well-pleased audience 10. Fabio Romani to S. R. O. 14. Stetson's Uncle Tom's Cabin 16; packed house.

LANCASTER.—CHESTNUT STREET THEATRE (Edmiston and Kinneman, managers): George C. Staley in A Royal Pass 12; Widow Murphy's Goat 13; both to fair business. Our Irish Neighbors 27.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Fabio Romani 21; small audience. Nye and Burbank 12 and Gorman Brothers' Minstrels 16; large houses.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Nat Goodwin to the capacity of the house in A Gilded Fool 16. The entire co. is strong and the performance and stage setting excellent. Minnie Dupree and Lizzie Hudson Collier are prime favorites here. Mr. Goodwin was evidently in great good humor and infused both wit and pathos into his thankless part. The play is a weak imitation of The Henrietta. Frohman's Man and Wife co. to a good house 17. ==ITEM: Mr. Keene will play Louis XI. for the Elks' benefit early in February.

UPPER SANDUSKY.—OPERA HOUSE (W. B. Gordon, manager): The Boston Ideal Comic Opera co. in Galatea 16; packed house. Inez Mecusker as Galatea, supported by a strong co., pleased everybody. Guy Brothers' Minstrels 19; big business.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Fire Patrol 13; A Railroad Ticket 16, return date, both to good business. Zeb the Clodhopper 18; McCarthy's Mishaps 20; MacLean and Prescott 21; Danger Signal 25. ==DAVIS OPERA HOUSE (Rund and Gravel, managers): A Pair of Kids 17; big business. Rose Hill's English Folly co. 20; Guy Brothers' Minstrels 21; Private Secretary canceled. ==ELKS: The Elks of this city entertained Ezra Kendall at the Hotel Marvin after the performance Tuesday evening. Mr. Kendall was presented with receipted bills for his house rent, carriage hire, hotel bills, and also the gross receipts of the evening.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Grimes' Cellar Door 12; fair house. Gorton's Minstrels 17.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): James B. Mackie gave a very satisfactory performance in Grimes' Cellar Door to a large and delighted audience 10. Charles Leder in Oh, What a Night 27.

CHICAGO.—MAPLE OPERA HOUSE (G. W. Hoffman, manager): Langhead and Nash in The Doctor due 14 stranded before they arrived at Shelby. Guy Brothers' Minstrels 24.

DENNISON.—KIPP'S OPERA HOUSE (Samuel Kipp, manager): Frank Davidson in Old Farmer Hopkins 16; half a house; performance fair. Gorton's Minstrels 24.

PENNSYLVANIA.

DANVILLE.—OPERA HOUSE (Frank C. Angle' manager): Charles A. Gardner in Fatherland 12; business fair; good performance. The Boy Tramp 17; light business.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Boy Tramp 16; fair audience. Killarney and the Rhine 18.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Two Johns 14; large audience. Men and Women 16; fair-sized audience. Gormans' Minstrels 17; satisfactory business. ==OPERA HOUSE (F. H. Cashbaugh, manager): Dark.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The U and I co. drew a big house 12, but did not give a very satisfactory performance. Several members of the co. could be improved upon. Carroll Johnson billed for 17 came here and canceled his date, as it was impossible for him to make his next date and play here, and as his advance sale was light he preferred to cancel, as he was certain of a better house at the other town. Breezy Time Feb. 2; Burglar 6; Grey Mare 7.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Tangled Up 13; fair house; audience well pleased. Waite Comedy co. 16-21; full houses nightly; orchestra music very good. Charles T. Ellis 23; Uncle's Darling 25; Ladies' Crescent Banjo and Guitar Club 28.

GREENSBURG.—LOWSON'S THEATRE (R. G. Curren, manager): Oliver Byron in The Plunger pleased a fashionable and good-sized audience 12. A Social Session 16; Clarence Bennett 18, 19; J. E. Toole 24.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The present proprietor intends to build an entirely new house next Spring. Another party will also erect an opera house. Your correspondent now edits a theatrical column in *The Tri-Weekly* of this place under the *nom de plume* of "Burlesque."

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Killarney and the Rhine, with T. E. Toole as star, and a co. as poor as the star, worried a large audience 14. Kellar, the magician, an ever-welcome visitor, pleased a crowded house 17. Held in Slavery 21. ==ITEM: Mr. Mack, of the Breezy Times co., who spent week of 9 in this place, owns a very fine fox terrier, which he prizes very highly. During a walk in town, another canine of the same breed followed Mr. Mack and his dog, and all attempts to drive the stranger away were futile. The owner of the town dog procured a warrant for the actor's arrest late Saturday evening, within an hour or so prior to the co.'s leaving for Toronto. Your correspondent came to the rescue and, through the manager of Breezy Times, had Mr. Mack take an electric car to Allentown, where he joined his co. later on. Otherwise the warrant would have been served and the co. must have gone without one of its good men.

WILLIAMSPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Oliver Byron as The Plunger pleased a large audience 12. ==ALTMEYER'S THEATRE (E. A. McArdle, manager): Russell and Christie's U. T. C. co. gave a very amateurish performance 11. Shadows of a Great City pleased a fair house 14. Rose Hill's Folly co. drew a good house 16. ==ITEMS: Lizzie Evans was billed in The Little Blacksmith at White's 12, but failed to appear on account of illness.—J. W. Healey, of The Fire Patrol, who has been lying over here for the past week on account of an injured limb, joined his co. at Chicago 16. Stetson's U. T. C. co. arrived 12 expecting to play at Altmeyer's, but the house claims the date had been canceled. The Stetson people say they will enter suit for damages.

MAUCH CHUNK.—OPERA HOUSE (John H. Page, manager): Little Trixie 16; fair performance to good business.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager): Nibbe's Burlesque co. 12 to a top-heavy house. A Breezy Time 31; Fisher's Cold Day Feb. 1; The Burglar 4.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Kellar gave an excellent performance to a crowded house at advanced prices 12. Two Irish Chums (Centralia, Pa., local talent) failed to please an audience of fifty 14. Held in Slavery

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JOEL GOULD, Manager.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Nelson's World Comedy co. 13 gave general satisfaction. Kittie Rhoades, supported by a good co., opened week of 16 in Thrown on the World and The Inside Track. Harvest Moon 26; Roy Tramp Feb. 9.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Tangled Up 11; poor house. Gormans' Minstrels 12; everybody pleased. Shadows of a Great City 13; satisfactory performance. Lewis Morrison presented Faust 14 to S. R. O. A Barrel of Money 16; fair house. A Social Session 17; everybody pleased.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Dr. Bill 11; large and fashionable audience. One of the most pleasing performances of the season. Encores were frequent.—ITEM: Orville Remington, in advance of De Lange and Rising, was confined to his hotel here for nearly a week with a complicated attack of "grippe." He is around again.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): John T. Kelly as McFee of Dublin booked for 17 cancelled. Mr. Kelly was taken ill at Wilkesbarre and went to New York for treatment. Stantonco 23-28.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): The New Boy Tramp to a good house 12; audience well pleased. U and I co. to fair business 17.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, manager): Shadows of a Great City 12; small and pleased audience. Barry Markham opened 16 for a week to small business and enthusiastic audiences.—LYCOMING OPERA HOUSE: Dark.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Robin Hood Opera co. to a large and enthusiastic audience 11. John L. Sullivan in The Man From Boston 12 to a top-heavy house. Hallen and Hart in The Idea 13 to a small audience. Miss Helyett co. with Mrs. Leslie Carter and Lottie Collins 14 to a large and disappointed audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Held in Slavery co. gave an inferior performance to a large audience 16. Nelson Comedy co. 19.—COLUMBIA HALL (Fisher and Mitchler, managers): Tennessee Warblers opened a two weeks' engagement 16 to good business.—ITEM: Sam English, of this city, a tenor singer, joined A Breezy Time co. 14.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Charles T. Ellis in Count Casper 12 to a large and appreciative audience. Gorman Brothers' Minstrels 14 to a fair house. The performance was not up to the standard. Carrie Louis 16 21 to crowded houses. Little Nugget Feb. 1-4; The Ensign 6.—FAMILY THEATRE (Harry Davis, manager): Business continues good.—MENTION: Harry Lee, ex-manager of Sweet's Museum, is home on a week's visit. Prof. A. Fritzel, leader of the Opera House orchestra, now has an orchestra of seven pieces. Frank Joy, the picolo soloist, is the latest acquisition.—On Thursday evening, 19, the Johnstown Lodge, No. 175, B. P. O. Elks, will give another of their pleasant socials.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): James A. Reilly in A German Soldier pleased a fair-sized audience 11. Mr. and Mrs. T. R. Beatty, of this place, are members of this co., and were warmly received. Mr. Beatty appears in the role of Michael Slaughterly, and Mrs. Beatty is musical director, a position she most acceptably filled at the Opera House for a number of years. Siberia 12; poor business. U and I 14 did but little better. The Two Johns drew a small house 16. Gus Williams in An April Fool to fair business 17.—ITEMS: Since the appearance here 4 of One of the Bravest the fire department has been compelled to respond to eighteen alarms to date (18), almost half of them being from the same box. Could it be possible that any of the audience were so pleased with the realistic fire scene that they desired to make it an everyday occurrence, just to see them "run with the machine." The extremely cold weather we are having (the thermometer being at or below zero for the past week) may account somewhat for poor business for the week past, but five attractions in one week, where two would be sufficient is a much better reason.—The improvement and enlargement of THE MIRROR received much favorable comment from members of the profession with whom I talked during the past week.—Charles F. Brown, ahead of Gormans' Minstrels, was here 16.

BRADFORD.—WAGNER OPERA HOUSE: Siberia 14; fair attendance. His Nibs and His Nobs 17; poor house. Gus Williams 18; fair house.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Dr. Frank Carver in The Scout 28; fair business; general satisfaction.—ITEMS: George R. Harrison has been appointed local manager of this house by Mr. Mishler and will look after his interests here.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Nelson's Comedy co. gave a good performance to a poor house 12. Kellar played a return date 13; fair business. Held in Slavery 14; meagre attendance; deserved no better. Charles A. Gardner in Captain Karl 17; good house.

HONESDALE.—OPERA HOUSE (Charles P. Schuller, manager): Lucier's Minstrels 17, return date, to big business; excellent performance.—CENTRAL THEATRE (W. Silverstone, manager): Minnie Lester 13, 14; fair business.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Carrie Louis, supported by a good co., closed week of 14 to fair business.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Marie Hubert Frohman in The Witch to a fair-sized but fashionable audience 14. Nelson's Great World Comedy co. 16; fair-sized audience.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Charles T. Ellis in Count Casper 12; large audience and well pleased. Barrel of Money 18; good business.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Lewis Morrison gave a good performance of Richelieu to a large house 12. The Still Alarm was well presented to a good house 13. Sadie Hasson in A Kentucky Girl drew a good house 17.—GRAND OPERA HOUSE (George M. Miller, manager): Our Irish Visitors were well received by a good house 12. May Smith Robbins in Little Trixie 14. Performance good; house well filled.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Tangled Up 12; very good business. Will Rising and DeLange are favorites in this city. Faust 14; large house. Mr. Morrison did not appear, but his understudy filled his role in a thoroughly meritorious manner. Held in Slavery 17, return engagement, to a well-filled house. Thatcher's Minstrels and Tuxedo 18; very good business.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Power of the Press 11, 12; large business. Charles A. Gardner 14 in Fatherland to a packed house. The Nelson Family 17 to very light business.—ITEM: The date (Jan. 10) of John T. Kelly as McFee of Dublin was canceled on account of the serious illness of Mr. Kelly.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): Lizzie Evans in The Little Blacksmith 14 closed her season here to a fair house. The Smuggler 21.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Jane 11; S. R. O. Clemenceau Case 13; very small audience. Maplesan Opera co., booked for 18, 19, cancelled. London Sports 20; The Wife 21; Dr. Bill 27, 28.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Cleveland's Minstrels 23.—ITEMS: The Elks have decided to hold monthly social sessions during the theatrical season, in compliment to such members of the Order as may visit the local theatres.—Fritz Speck, late cornetist with the Deshon Opera co., is in Charleston and has been engaged by Conductor Ortman for the Academy of Music orchestra.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): London Sports 2.—ITEMS: The City Council have decided to build a handsome opera house and have already advertised for bids. The structure is to cost $35,000 and will be fitted up in handsome style. It is to be completed in time for the coming Fall season. J. A. Schwerin and Co. will manage the new opera house and will book only first-class cos.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Burglar 14; fair business; good performance. Pete Baker in Caris and Lena 21.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Thomas Nelson Page 12; large audience. The McGibney Family to poor business 16. Cleveland's Minstrels satisfied a fair house 17. Deshon Opera co. 18-21.—ITEMS: Charles Renner, advance agent of Cleveland's Minstrels, who has been quite ill, left for his home in Columbus, O., 17.—G. Edmund Hatcher, in advance of Carpenter the mesmerist was in the city 17.—Manager Staub spent the past week in Memphis.

GALLATIN.—TOMKINS' OPERA HOUSE (H. A. Holmes, manager): The Burglar 12; light house; performance satisfactory.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Cleveland's Minstrels 14; top-heavy house. The Tar and Tartar 19-21; Lillian Lewis 23-28.—THE BIJOU (J. H. Mittler, business manager): Lord Rooney was heartily enjoyed all last week by crowded houses. The Burglar 16-21; good business.—THE NELSON (William Schumaker, manager): George Kennan, the lecturer, is to deliver two lectures 22, 24.—ITEM: Manager Fritz Staub, of the Vendome, paid Nashville a call this week.

TEXAS.

AUSTIN.—MILLETT'S OPERA HOUSE: Barlow Brothers' Minstrels played to a good house 9. The World to a fair house 13. A. E. Cuneo made his debut in Othello, supported by Andrew Raggio, and a good co. of amateurs. Mr. Cuneo has had a year's study in New York under the best teachers, and acquitted himself with honor. He is a young man, with a fine voice, good stage presence and handsome face. He is a man of wealth and will head a professional co. of his own. Mr. Raggio in the role of Iago acquitted himself with the ability of a born player having had no professional training. He is a splendid actor, and reminds me of Salvini the younger. With the study that is necessary he would be an acquisition to the stage and of great value to the manager who should obtain his service. Anna Petmesky, in the role of Desdemona, also made her first appearance on any stage, and was a success most marked. The rest of the cast was average.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Jeffreys Lewis co. in Forget-Me-Not 12 to a large and fashionable audience. Miss Lewis delighted our people in her personation of the character of the wicked, but beautiful Stephanie.

McKINNEY.—OPERA HOUSE (Jesse Sham, manager): The New Ideal Minstrels gave a very poor performance to a fair-sized audience 9. J. Z. Little, World, 23.

TEXARKANA.—OHIO'S OPERA HOUSE (Ehrlich Bros., managers): The Black Detective to poor business 13. The fascinating Patti Rosa drew a very large audience 14 in Miss Dixie. The S. R. O. was hung out soon after the doors were open. Joe Cawthorn was received with applause.—ITEM: It is reported that the Black Detective co. stranded in Hot Springs, Ark., a few days ago.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Mr. Potter of Texas, with Henry Weaver, Jr., in the title role, supported by a good co., appeared to a good house 9. Sallie Boniface was superior to her part. They gave a good performance. The evening of 12 Sherman's favorite, charming Patti Rosa, pre-ented her new play, Miss Dixie. Every seat was reserved long before night and extra chairs brought in. When the curtain went up standing room was at a premium.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Patti Rosa, supported by her co., presented her new play, Miss Dixie, 9 and Dolly Varden matinee 10 to S. R. O. Joe Cawthorne divided honors with the star in Miss Dixie. Frank Daniels made his first appearance to a Fort Worth audience 11 in Dr. Cupid to a crowded house; performance very satisfactory. Frank Mayo presented Davy Crockett 12 to a small audience. Jeffreys Lewis presented Clotilde 13, La Belle Russe matinee 14, Forget-Me-Not 14, night, to fair houses. Support far above the average. Esther Williams divided the honors with Miss Lewis.

WACO.—GARLAND OPERA HOUSE (I. P. Garland, manager): Gran Opera co. in repertoire 9-15 and Wednesday and Saturday matinees; turned people away. Said Pasha, Bocaccio, Gondoliers, Fra Diavolo, Martha, Bohemian Girl, Fatinitza and Olivette were given; supporting co. good. John F. Sheridan 17; Little's World 18; Jeffreys Lewis 19, 20.—ITEMS: A. J. Dixon, in advance of Little's World, and J. Banker, in advance of John Sheridan, did good work for their respective attractions.—Jules Grau was confined to his bed with malarial fever for several days while here, but recovered sufficiently enough so as to leave with his co. for Ft. Worth.—The Larry the Lord co. will play a return date in about ten days here.

MARSHALL.—OPERA HOUSE (Walz and Yakel, managers): The Black Detective 12; business fair.—ITEM: Miss Shelly of The Black Detective co., treated some of our lovers of vocal music to some fine singing at the Capital Hotel, by special request.

DENISON.—McDOUGALL'S OPERA HOUSE (J. B. McDougall, manager): Patti Rosa in Miss Dixie played to a packed house 11.

UTAH.

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, Jr., manager): The Grand Opera House changed management, and a very marked increase in the business resulted at once. The present manager, D. H. Peery, Jr., is energetic, a live business man, and has the confidence of the community. He has greatly improved the service of the house. Katie Putnam in An Unclaimed Express Package to a crowded house 12; Clara Morris in Odette to $1,000 12.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The annual Winter entertainment for the Old Folks, widows and orphans was given 11, a local co. presenting The Octoroon. It is needless to say the house was packed. Katie Putnam to good business 13, 14, presenting An Unclaimed Express Package and Dad's Girl. Spider and Fly 26-28.—ITEM: The Salt Lake Press Club are out with the announcement of a grand masque ball, to be given under their auspices at the Salt Lake Theatre Feb. 13.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): The London Sports farce co. was, indeed, a burlesque 11 to a deservedly small house. Al. G. Field's Minstrels, with an excellent performance, delighted a large house 14. Mr. Field quite surpassed his former efforts, and has a good all-round co. Charles W. Chase's Uncle's Darling 17. For some unexplained reason, Miss Chase refused to appear, so at 9 P. M. the performance began without her. The co. did their best, the audience being sympathetic.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Lincoln J. Carter's Fast Mail to a fair house 10. Ramsay Morris' co. in Joseph to a good house 13. Dr. Bill 16; fair house.—ITEM: Prosha's orchestra began engagement for the rest of the season 10.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Field's Minstrels gave one of the cleanest and most entertaining performances of the kind ever seen here to good business 11. Lillian Lewis in Lady Lil to a small audience 12.

ROANOKE.—OPERA HOUSE (M. A. Mosely, manager): London Sports 12, 13; good business. Rush, the manager, was arrested on a charge of failing to pay three of his co. The co. disbanded here.—ACADEMY OF MUSIC (Archie Sands, manager): Hettie Bernard-Chase in Uncle's Darling 17; fair business.

VERMONT.

RUTLAND.—OPERA HOUSE: Charles Frohman's Boston Stock co. in Augustus Thomas' play Surrender to a large audience 10. Joshua Simpkins was given at the Opera House 16 to a very large audience.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Charles Frohman's co. in Surrender 12; large business. Carmencita and The Prodigal Father 14; S. R. O.

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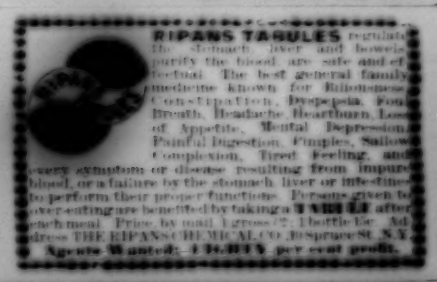

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WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): House dark past week.——OLYMPIC THEATRE (Mark Wilson, manager): Lynwood closed 8 after a good week's business. The Golden Giant is now on for week ending 15; good attendance the rule.——ITEM: The Olympic Theatre has now been in operation about three weeks. A considerable amount of feeling has been stirred up by the ministerial alliance because the house is kept open on Sunday. The manager finds that the best night of the seven. No complaint can be made against the "tone" of the entertainments.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Ramsay Morris Comedy co. in Joseph 14; good business. Lillian Lewis in Lady Lil to a large and fashionable audience 16; all delighted. Bill Nye 19; Augustus Pitou's The Power of the Press 23.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): The Grey Mare 14 gave their usual finished performance to a large and appreciative audience. John L. Sullivan co. 14 packed the house. Lewis Morrison 16 pleased a large house, receiving curtain-calls after each act. George Kennan 17 lectured on "Siberian Convicts" for the benefit of the Local Press Club to a large and well pleased audience.——GRAND OPERA HOUSE (O. C. Genther, manager): Fremont 777 co. 12-14; business only fair. Russell and Christie U. T. C. co. 16, 17; fair business.

WISCONSIN.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Schumann Lady Quartette 12; poor business. Remenyi Concert co. 19.

OSHKOSH.—OPERA HOUSE: Paul Kauvar 10; full house. Yon Yonson 13; very good performance; packed house.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Friends was presented 10 to a fair-sized house by an excellent co. Bottom of the Sea 17.——GERMANIA HALL: Aler Mononit, by a German co., was well patronized 16.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Paul Kauvar 11 drew a fairly good house. The co. received considerable applause. Duff Opera co. sang A Trip to Africa and The Bascobe 12, 13, pleasing two good houses. The co. consists of fifty-four people and were first-class in all respects, but needed an orchestra.——ITEMS: Mildred Holland, who plays Diana in Paul Kauvar, plays and looks the part very acceptably. Miss Holland holds the championship as swordswoman of America. Manager Edward C. White, of Paul Kauvar, is remembered as being here last season managing Frohman's Held by the Enemy.—The Duff Opera co. has been unlucky in many ways of late, but most especially in failing to draw good houses. A rumor is current here to-day that the co. had stranded at Rockford.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Paul Kauvar 9, with Porter J. White and Mildred Holland, supported by an excellent co.; fair house.

JANESVILLE.—MYERS' OPERA HOUSE (Myers Brothers, managers): Frohman co. in Gloriana 10; fair-sized audience. Out of the Storm was given as a curtain raiser for the first time by this co. George W. Barnum, as Dan Cushing, won the honors. Alexander Salvini in The Three Guardsmen 19 drew a good-sized house at advanced prices.

CANADA.

TORONTO.—GRAND OPERA HOUSE: (O. B. Sheppard, manager): George Grossmith 17, 18; large and very fashionable audiences. Barry and Fay in McKenna's Flirtation 19-21; Sol Smith Russell 23-25; T. W. Keene 26-28.——ACADEMY OF MUSIC: (F. A. Whitney, manager): Mrs. Dion Boucicault in Husband and Wife to good business. The Dazzler 23-28.——TORONTO OPERA HOUSE: (W. R. Norris, manager): Fitz and Webster in A Breezy Time; crowded house. 8 Bells 23-28.——ITEMS: Owing to illness George Grossmith was prevented from appearing at the Grand Monday night. Frank Dupree, manager of the Husband and Wife co., is confined to his room at the Palmer House. H. R. Jacobs, the very popular manager, is spending a few days in town.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): The Westerner played a return engagement to good business 13. Pauline Willard and Joseph Gibbs came in for a large share of the applause, and curtain calls were the order of the evening. The climax of the third act where the scene is laid in an office, on Wall street during a panic on 'Change' was especially strong.

OTTAWA.—GRAND OPERA HOUSE: (John Ferguson, manager): Robert Mantell 6, 7, in The Face in the Moonlight and Othello; largest houses of the season. George Grossmith 14; fashionable audience.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Remenyi drew large and fashionable audiences 11, 12.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Charles Hanford as Mark Antony in Julius Cæsar failed to please a fair-sized audience 10. The support being weak and the famous Booth-Barrett scenery which was advertised largely, failed to materialize owing to some trouble with the Customs authorities at Suspension Bridge. The house was also very cold, the actors shivering in tights and the audience with their wraps and coats on. George Grossmith 23, 24.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): Calhoun Opera co. 5-7; three very successful engagements to large and well-satisfied audiences.

VICTORIA.—THEATRE (John Cort, manager): The Calhoun Comic Opera co. played to full houses three nights, giving Said Pasha 11, Boccaccio 12, Fatinitza 13. Co. very favorably received. They tour the coast after leaving here.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Adams, Wm. A	Ford, A. H	Mgr. Gibney, Gor
Adams, S. B.	Fording, Lillie	don Comedy Co.
Arbuckle, Marlyn	Fitch, Miss S.	Mallory & Richards
Athelstone, Edith	Frey, Chas.	Mansfield, Richard
Amory, J.	Fossette, Emma	McMillan, Lida
Ambrghs, W. D	Girard, Bettini	Melbourne, Lillian
Arnot, Josephine	Gillette, William	Mgr. Only a Pauper
Buckley, May	Gardiner, C. R.	Co.
Batjer, W. F. D	Gordon, Amy	Mantell, Nestler
Bland, S. E	Haworth, Joseph	Macke, Claude
Bradley, W. V	Hering, Jules	Osborne, Miss M.
Buchanan, Mrs	Heath, Tom	Owen, W. R.
Booker, H	Hitchcock, Kay	Polk, J. E.
Bushby, Amy	mond	Pollock, Emma
Bodworth, Frank	Herbert, Miss	Pickett, Sam
Brendt, Edith	Frances	Patterson, C. C.
Blakeman, Her'n D.	Horns, William	Parker, Hale E.
Broderick, Robert	Hanscomb, Harry	Plows-Day, Miss I.
Booth, Katie	Harris, Wadsworth	Proctor and Man-
Booth, Hope	Hanford, Chas. B.	ning
Barrison Sisters	Inch, Emma	Robb, J. H.
Craigen, Maida	Jameson, Frank	Reilly, Pat
Crane, Seth M.	Johnson, Alice	rose, Fanny O.
Clark, Alice	Kirkland, Hardie	Redding, Flora
Cowper, F. C.	King, Emmett C.	Smit, C.
Clement, Clay	Keaton, Alexander	Spencer, Willard
Cleveland, Maud	Kennedy, J. K.	Symns, Cuthbert
Cantar, Ned B.	Kemper, Collin	Spear, J. W.
"Carlotta"	Kelly, James	Smiley, C. A.
Caprin, Louise	Kendall, Katherine	Stevens, John A.
Connor, W. G.	E.	Spencer, Alexander
Crossen, James T.	Libbons, C. H.	Scudish, Mary C.
Casthorn, Herbert	Leake, J. Frank	Steward, George
Delmar, Miss	Levi, A. L.	St. Clair, Helen
Drew, Sidney	Taschelle, Mr.	Sweeney, Carrie
Dohman, Robert	Leicester, Marie	"Spooner Dr." Co.
Drake, Frances	Lettie, Samuel	Stout, Marbelle
DeGrey, Nellie	Moore, Eugene	Small, Frank A.
Daniels, James D.	Multilly, C. B.	Tennis, C. O.
Dobson, A.	Meldon, H. F.	Timberman, Annie
Duff, J. C.	McDonnell, Cute	Tyrrel, J., Mr.
"Dramatic"	Murphy, Fitzgerald	Van Vleet, Herb, W.
De Koven, Reginald	Mortimer, Gus	Vassey, Collin
Dosent, Bury	Mayor, Miss	Wight, Miss L.
Deviere, Wm.	Murray, R. J.	Williams, Frederick
Dechon, Frank	Mgr. Columbia	Waite, Charles B.
De Shield, Howard	Opera co.	Whittier, Robert
Emery, Edward	Martens, Carl	Willard, Mr Bassett
Evans, Lizzie	Morris, Robert G.	Welber, H. B.
Feely, Margeret	Mantez, Francois	Zubin, Daisy
Foley, Kate.	Nor	Zielo, Master A.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DENOTES COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Prescott, Ariz., Jan. 27, 28, San Bernardino, Cal., Feb. 1, San Diego 4, Los Angeles 7.

A FAIR REBEL (Edward R. Mawson, mgr.): New Orleans, La., Jan. 29-Feb. 4, Galveston, Tex., 6, 7, Austin 9, San Antonio 11.

AGNES HERNDON (Joseph A. Jessel, mgr.): Urbana, O., Jan. 24, Jackson 25, Portsmouth 26, Ashland 27, Pomeroy 28, Charleston, W. Va., 30, Staunton 31.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Dayton, O., Jan. 24, 25, Youngstown 26, Erie, Pa., 27, Bradford 28, Brooklyn, N. Y., 30-Feb. 4, New York city 6-11.

ALI BABA (David Henderson, mgr.): Cincinnati, O., Jan. 22-28.

A FAIR REBEL (Malley and Lamb, mgrs.): Richmond, Va., Jan. 24, Charleston, S. C., 26.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Chicago, Ill., Jan. 22-Feb. 4.

ALVIN JOSLIN (Charles L. Davis, mgr.): St. Paul, Minn., Jan. 23-28, Minneapolis 30-Feb. 4, Pittsburg, Pa., 6-11.

AROUND THE WORLD: Cincinnati, O., Jan. 22-28.

AFTER DARK: Keokuk, Ia., Jan. 24.

ARIZONA JOE: Westfield, Mass., Jan. 24, Pittsfield 25, Albany, N. Y., 26, 27.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): Boston, Mass., Dec. 27—indefinite.

ARISTOCRACY: New York city Nov. 14—indefinite.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Chicago, Ill., Jan. 22-28, Milwaukee, Wis., 29 Feb. 4, St. Paul, Minn., 6-11.

A BREEZY TIME (Edward J. Nugent, mgr.): Buffalo, N. Y., Jan. 23-28, Jamestown 30, Corry, Pa., 31, Meadville Feb. 1, Warren, O., 2, Akron 3, Canton 4, Mansfield 6, Newark 7, Upper Sandusky 8, Fostoria 9, Findlay 10, Delphos 11.

A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Washington, D. C., Jan. 23-28, Baltimore, Md., 30 Feb. 4.

ALBA HEYWOOD (Edgewood Folks, O. W. Heywood, mgr.): Redlands, Cal., Jan. 24, Pomona 25, Riverside 26, Anaheim 27, San Diego 28, Los Angeles 30, 31, Santa Barbara Feb. 1, Ventura 2.

ANNIE PIXLEY (Robert Fulford, mgr.): Pine Bluff, Ark., Jan. 24, Hot Springs 25, Little Rock 26, Memphis, Tenn., 27, 28.

A COLD DAY (Perkins D. Fisher, mgr.): Albion, N. Y., Jan. 24, Medina 25, Lockport 26, Niagara Falls 28, Dunkirk 30, Northeast, Pa., 31, Cory Feb. 1, Conneaut, O., 2, New Castle, Pa., 4.

AUNT BRIDGET'S BABY (Robert B. Monroe, mgr.): Pittsburg, Pa., Jan. 23-28.

AUG. JUNKERMAN: Pittsburg, Pa., Jan. 23-28.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Kansas City, Mo., Jan. 22-28.

BLACK CROOK: New York city Sept. 1—indefinite.

BLACK DETECTIVE (Daniel Shelby, mgr.): Topeka, Kans., Jan. 24, Leavenworth 25, Atchison 26, St. Joseph, Mo., 27, Beatrice, Neb., 28, Lincoln 30, 31, Council Bluffs, Ia., Feb. 1, Omaha, Neb., 2-4, Kansas City, Mo., 5-11.

BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

BARREL OF MONEY (George H. Nicolai, mgr.): Buffalo, N. Y., Jan. 23-28.

BARRY AND FAY: Toronto, Ont., Jan. 23, 28, Montreal, P. Q., Feb. 2-4.

BOBBY GAYLOR (Henry F. Greene, acting mgr.): Brooklyn, N. Y., Jan. 23-28.

BOSTON COMEDY (H. Price Webber, mgr.): Houlton, Me., Jan 24-26 Calais 30-Feb 4.

BLUE JEANS (Rosenquest and Arthur, mgrs.): New York city Jan 9-28.

BANKER'S DAUGHTER (James F. Crossen, mgr.): Coxsackie, N. Y., Jan. 24, Bennington 26, North Adams, Mass., 27, Hoosick Falls, N. Y., 28, Greenfield, Mass., 30, Bellow's Falls, Vt., 31, Leominster, Mass., Feb. 1, Plymouth 3.

BILL'S BOOT (Harry W. Williams, mgr.): New York city, Jan. 23-28.

BALDWIN-NEVILLE (W. S. Baldwin, mgr.): Selma, Ala., Jan. 23-28, Chattanooga, Tenn., 30-Feb. 4, Montgomery, Ala., 6-11.

CHARLES A. LODER: Aurora, Ind., Jan. 24, Pendleton 25, Springfield, O., 26, Bellefontaine 27, Delaware 28, Portsmouth 30, Huntington, W. Va., 31, Charleston Feb. 1, Middleport, O., 2, Nelsonville 3, Lancaster 4.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): San Francisco, Cal., Dec. 31-Jan. 28.

CHARLES T. ELLIS: Pottsville, Pa., Jan. 25, Allentown 26, South Bethlehem 27, Easton 28, Frankford 30, Atlantic City, N. J., 31, Camden Feb. 1, 2, Wilmington 3, 4.

CHARLES A. GARDNER (James B. Garey, mgr.): Philadelphia, Pa., Jan. 23-28, Hagerstown, Md., 30, Cumberland 31, McKeesport, Pa., Feb. 1, Steubenville, O., 2, Zanesville 3, Columbus 4, 5.

COUNTRY CIRCUS (No. 2, Jefferson, Klaw and Erlanger, mgrs.): Albany, N. Y., Jan. 23-25.

CORSE PAYTON: Webster City, Ia., Jan. 23, 28.

CASINO COMEDY: Palatine, Ill., Jan. 23-28.

COUNTY FAIR (Neil Burgess': David Towers, mgr.): Washington, D. C., Jan. 23-28.

CUPID'S CHARIOT: Paterson, N. J., Jan. 26-28.

COUNTY FAIR (Marie Bates): La Salle, Ill., Jan. 24, Ottawa 25, Aurora 26, Battle Creek 31, Ann Arbor Feb. 1, Adrian 2, Defiance, O., 3, Ft. Wayne, Ind., 4.

CLARA MORRIS (Edwin H. Price, mgr.): St. Louis, Mo., Jan. 22-28, Chicago, Ill., 29-Feb. 11.

CARRIE LOUIS (Howard Wall, mgr.): Jeannette, Pa., Jan. 24-28.

CHARLES TOWNSEND: Batavia, N. Y., Jan. 27-28.

CHARITY BALL (Fred Dubois, acting mgr.): Macon, Ga., Jan. 24, 25, Columbus 26, Birmingham, Ala., 27, Chattanooga, Tenn., 28, Memphis 30-Feb. 1, Pine Bluff, Ark., 2, Little Rock 3, Hot Springs Forth Worth, Tex., 6, 7, Dallas 8, 9, Corsicana 10, Waco 11.

CAROLYN GAGE (Kent Thomas, mgr.): Billings, Mont., Jan. 24, Livingston 25, 26, Bozeman 27, 28, Great Falls 30, 31, Helena Feb. 1-2, Butte 3-4.

CRUISKEEN LAWN (W. A. Edwards, mgr.): Washington, D. C., Jan. 23-28, Philadelphia, Pa., 30-Feb. 4 Hazleton, Pa., Wilkesbarre 7, Scranton 8, Williamsport 9, Tyrone 10, Altoona 11.

CLARENCE BENNETT: Jeannette, Pa., Jan. 24, Cannonsburg 25, 27, Waynesburg 27, 28, Washington 30, 31, Monongahela City Feb. 1.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Boston, Mass., Jan. 23-28.

DR. BILL (George W. Sammis, mgr.): Augusta, Ga., Jan. 25, 26, Charleston S. C., 27, 28, Columbia, 30, Orangeburg 31, Camden Feb. 1, Chester 2, Greenville, 3, Anderson 4, Athens, Ga., 6, Americus 7, Albany 8, Thomasville 9, Tallahassee, Fla., 10, Pensacola 11.

DEVIL'S MINE: New York city Jan. 23-28, Brooklyn, N. Y., 30-Feb. 4, Philadelphia, Pa., 6-11.

DIAMOND BREAKER (Neil Florence, mgr.): New Haven, Conn., Jan. 26-28.

DANIEL SULLY: Albany, N. Y., Jan. 23-25, Troy 26-28.

DANGER SIGNAL (Edward J. Abram, mgr.): Sandusky, O., Jan. 24, Defiance 25, Findlay 26, Fostoria 28, Zanesville 30, 31, Springfield Feb. 1, Middletown 2, Dayton 3, 4, Hamilton 6, Muncie, Ind., 7, Anderson 8, Mattoon, Ill., 9, Centralia 10, Cairo 11.

DARK SECRET (Steve Leach, mgr.): Williamsburg, N. Y., Jan. 23-28.

DENMAN THOMPSON (E. A. McFarland, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4, Baltimore, Md., 6-11.

DANGERS OF A GREAT CITY (Doré Davidson, mgr.): Louisville, Ky., Jan. 23-28, Nashville, Tenn., 30-Feb. 4.

DOWN THE SLOPE (Will E. Burton, and co. mgrs.): Pt. Plain, N. Y., Jan. 24, Little Falls 25, Ilion 27, Carthage 28.

DAN A. KELLY: McKeesport, Pa., Jan. 24, Braddock 25, Irwin 26, Connellsville 27, Uniontown 28, Jeanette 30, Latrobe 31, Houtzdale Feb. 2, Philipsburg 2, Lebanon 3, Columbia 4.

ELEONORA DUSE (C. and T. Rosenfeld, managers): New York city Jan 23-Feb. 18.

ED. F. MAYO: Williamsburg, N. Y., Jan. 23-28.

E. H. SOTHERN (——— Warner, acting mgr.): Pittsburg, Pa., Jan. 23-28.

EIGHT BELLS (Thomas R. Perry, acting mgr.): Toronto, Ont., Jan. 23-28, Detroit, Mich., 30-Feb.

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EFFIE ELLSLER (Will C Ellsler, mgr.): New York city Jan. 23-28, Boston, Mass., 30-Feb. 4, Jersey City, N. J., 6-11.

E. S. WILLARD (A. M. Palmer, mgr.) Dubuque, Ia., Jan. 25.

EVANS AND HOEY (W. D Mann, mgr.): St. Paul, Minn., Jan. 22-28.

EVANS COMEDIANS: Cumberland, Md., Jan. 23-28, Martinsburg 30-Feb. 4.

EMMA WELLS: Galt, Can., Jan. 25-31.

FRIENDS (Arthur A. Lotto, acting mgr.): Lincoln, Neb., Jan. 24-25, St. Joseph, Mo., 26, Topeka, Kan., 27, 28, Kansas City, Mo., 29-Feb. 4, Louisville, Ky., 6-8.

FLORENCE BRADLEY: Omaha, Neb., Jan. 22-28.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Cedar Rapids, Ia., Jan. 24, Davenport 25, 26, Joliet, Ill., 27, 28.

FANNY DAVENPORT (Marcus Mayer, mgr.): Louisville, Ky., Jan. 23-28, Atlanta, Ga., 30-Feb. 2, New Orleans, La., 6-18.

FROST AND FANSHAWE (F. H. Frost, mgr.): St. Clair, Mich., Jan. 26-28, Caro 30-Feb. 1, Vassar 2-4.

FAST MAIL (Southern, Lincoln J. Carter, mgr.) Lancaster, Pa., Jan. 24, Harrisburg 25, Williamsport 26, Lockhaven 27, Bellefonte 28, Tyrone 30, Altoona 31, Johnstown Feb. 1, Greensburg 2, Uniontown 3, McKeesport 4, Pittsburg 6-11.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Pittsburg, Pa., Jan. 23-28, Bradford 30 Feb. 4, Jamestown, N. Y., 6-11.

FRANK DANIELS (W. W. Freeman, mgr.): Louisville, Ky., Jan. 23-25, Frankfort 26, Henderson 27, Evansville, Ind., 28, St. Louis, Mo., 29-Feb. 4, Kansas City, Mo., 6-11.

FIRE PATROL (A. Y. Pearson, mgr.): Chicago, Ill., Jan. 15-Feb. 4.

FABIO ROMANI (Aiden Benedict, mgr.): Circleville, O., Jan. 24, Newark 25, Williamsport 26, Xenia 27, Washington C. H. 28.

FITZSIMMONS' COMEDY: Chicago, Ill., Jan. 23-28, Kansas City, Mo., 30-Feb. 4.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): St. Louis, Mo., Jan. 23-28, East St. Louis, Ill., 29, Louisiana, Mo., 30, Hannibal 31, Quincy, Ill., Feb. 1, Keokuk, Ia., 2, Mt Pleasant 3, Muscatine 4, Davenport 6, Galesburg, Ill., 7, Peoria 8, Bloomington 9, Joliet 10, Aurora 11.

GUS WILLIAMS (George W. June, mgr.): Jersey City, N. J., Jan. 23-28, Paterson 30, Port Jervis, N. Y., 31, Poughkeepsie Feb. 1, Peekskill 2, Yonkers 3, Haverstraw 4, Newark, N. J., 6-11.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): San Francisco, Cal., Jan. 28 Feb. 25

GLORIANA (Special, Charles Frohman, mgr.): Ottumwa, Ia., Jan. 24, Burlington 25, Cedar Rapids 26, Iowa City 27, Des Moines 28.

GOOD OLD TIMES (Harry Bernard, mgr.): Ottawa, Ont., Jan. 23, 24, Kingston 25, 26, Belleville 27, Peterboro 28, Port Hope 30, Hamilton 31, St. Catharines Feb. 1, London 2, St. Thomas 3, Chatham 4, Port Huron, Mich., 5, Bay City 7, Saginaw 8, Lansing 9, Kalamazoo 10, 11.

GRAY AND STEPHENS (W. H. Stephens, mgr.): Quincy, Ill., Jan. 23-25, Galesburg 26-28, Fort Madison, Ia., 30, Fairfield 31, Muscatine, Feb. 1, Davenport 2-4, Chicago, Ill., 5-11.

GLEN-DA LOUGH (W. H. Powers, mgr.): Washington, D. C. Jan. 22-28, New York city 30—indefinite.

GRAHAM EARLE: Edwardsville, Ill., Jan. 27, 28.

GEORGE C. STALEY (A Royal Pass, Harry Doel Parker, mgr.): Kokomo, Ind., Jan. 24, Frankfort 25, Marion 26, Huntington 27, Fort Wayne, Ind., 28, Defiance, O., 30, Fostoria 31, Mansfield Feb. 1, Akron 2, Youngstown 6, Beaver Falls 7, Oil City 8, Bradford 9, Hornellsville, N. Y., 10, Niagara Falls 11, Lockport 13.

GEM COMEDY: Braymer, Mo., Jan. 23, 24, Ludlow 25, 26.

GREY MARE (Daniel Frohman, mgr.): Cincinnati, O., Jan. 23-28.

GLORIANA (Charles Frohman, mgr.): Brooklyn, N. Y., Jan. 23-28.

GO-WON-GO MOHAWK: Montreal, P. Q., Jan. 23-28.

GRIMES' CELLAR DOOR (J. B. Mackie), Ashland, Ky., Jan. 24, Huntington, W. Va., 25, Parkersburg 26, Marietta, O., 27, Bellaire 28.

GRISMER-DAVIES (W. A. Brady, mgr.): New York city Jan. 2—28.

HUSBAND AND WIFE (Benjamin Tuthill, mgr.) Rochester, N. Y., Jan. 26-28.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): New Britain, Conn., Jan. 24, Danbury 25, Thomaston 26, Winsted 27, Hudson, N. Y., 28, Poughkeepsie 30.

HARRY M. MARKHAM: Ashland, Pa., Jan. 23-28, Tamaqua 26-28.

HOSS AND HOSS (W. G. Smyth, mgr.): Brooklyn, N. Y., Jan. 16-21, Camden, N. J., 23, 24, Trenton 25, Wilmington, Del., 26, Lancaster, Pa., 27, Reading 28, Altoona 30, Johnstown 31, Uniontown Feb. 1, Connelsville 2, Wheeling, W. Va., 3, 4.

HELD IN SLAVERY (Walter N. Lawrence, manager): Woonsocket, R. I., Jan. 24, Pawtucket 25, Willimantic Conn., 26, Holyoke, Mass., 27, N. Adams 28, Mechanicsville, N. Y., 29, Cohoes 31.

HETTIE BERNARD CHASE (Charles W. Chase, mgr.): Columbia, Pa., Jan. 24, Lebanon 25, Harrisburg 26, Tyrone 27, Phillipsburg 28, Mount Dale 29, Huntingdon 31.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Scranton, Pa., Jan. 23, Wilkesbarre 25, Reading 26, Allentown 27, Trenton, N. J., 28, New York city 30-Feb. 4.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): Omaha, Neb., Jan. 25, 26.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Lansing, Mich., Jan. 27, 28, Dayton, O., 30-Feb. 4 Cincinnati 5-11.

IRISH LOYALTY (Fred A. Hodgson, mgr.): Fitchburg, Mass., Jan. 24 Clinton 25, So. Framingham 26, Chelsea 27, Marlboro, 28, Gloucester 30, Nashua, N. H., 31, Lawrence, Mass., Feb. 1, Lowell 2.

IS MARRIAGE A FAILURE (W. J. Cowan, mgr.): Boone, Ia., Jan. 24, Atlantic 25, Red Oak 26, Nebraska City, Neb., 27, Auburn 28.

JAMES A. REILLY: Cambridge, O., Jan. 24, Lancaster 25, Circleville 26, Washington, C. H., 27, Lebanon 28, Cincinnati 30-Feb. 4.

JOHN T. KELLY (George M. Welty, mgr.): Paterson, N. J., Jan. 24, 25, Newark 26-28

JUNIOR PARTNER (Charles Frohman, mgr.): Birmingham Ala., Jan. 24, Atlanta, Ga., 25, 26.

JOSEPH MURPHY (John B. Corey, mgr.): Kansas City, Mo., Jan. 22-28.

JOHN AND DELLA PRINGLE: Stuygis, R. I., Jan. 22-25, Ft. Meade 26-28.

JAMES J. CORBETT (W. A Brady, mgr.): Chicago, Ill., Jan. 8-28, St. Louis, Mo., 29-Feb. 4, Milwaukee, Wis., 5-11.

J. H. WALLICK (J. L. Ungerer, mgr.): Cincinnati, O., Jan. 22-28.

JOHN L. SULLIVAN: Springfield, Ohio, Jan. 18, Dayton 19, Fort Wayne, Ind., 20, Toledo, O., 21, Lima 24, Sandusky 25, Akron 26, Warren 27, Canton 27, Newark 28, Mansfield 30, Richmond 31.

JANE (No. 1, Charles Frohman, mgr.): New York city Jan. 23-28, Washington, D. C., 30-Feb. 4.

JULIA MARLOWE (Fred. Stinson, mgr.): Philadelphia, Pa., Jan. 2 Feb 4, Baltimore Md., 6-11

JAMES T. POWERS (E. Rosenbaum, acting mgr.) Baltimore, Md., Jan. 23-28.

JAMES O'NEILL (William F. Connor, mgr.): Memphis, Tenn., Jan 22-25, Pine Bluffs, Ark., 26, Little Rock 27, 28, Dallas, Tex., 30, Feb. 1, Ft. Worth 6, Corsicana 7, Waco 8, San Antonio 9, 10, Galveston 9, 10.

JEFFREYS LEWIS (Arthur C. Aiston mgr.): Columbus, Tex., Jan. 24, Galveston 25, 26, Houston 27, 28, Pensacola, Fla., 30, Mobile, Ala., 31 Feb. 1

JOHN F. SHERIDAN: Tyler, Tex., Jan 24, Palestine 25, Marshall 26, Pine Bluff, Ark., 27, Little Rock 28, Kansas City, Mo., 30 Feb. 4.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Plymouth, N. H., Jan. 25, Laconia 26, Franklin Falls 27, Fitchburg, Mass., 28, Bellows Falls, Vt., 30, Brattleboro 31, Greenfield, Mass., Feb. 1.

JOHN R. CUMPSON: Corry, Pa., Jan. 24, Union City 25, Oil City 27, Sharon 28.

KATIE PUTNAM (E. B. Emery, mgr.): Portland, Ore., Jan. 22-28.

KIDNAPPED (W. C. Anderson, mgr.): Pittsburg, Pa., Jan. 23-28.

KENTUCKY COLONEL (Rankin and Bryton, mgrs.): Minneapolis, Minn., Jan. 23-28, Chicago, Ill., 29-Feb. 4.

KENDALL COMEDIANS (Edward Kendall, mgr.): Woonsocket, R. I., Jan. 23, Franklin 30, Attleboro, Mass., 31, Taunton Feb. 1, So. Framingham 2, Marlboro 3, 4, Clinton 6, Winchendon 8, Peterboro, N. H., 9, Gardner, Mass., 10, Amherst 11.

KITTIE RHOADES: Carbondale, Pa., Jan. 23-25, Corning, N. Y., 30-Feb. 1

LIMITED MAIL (Elmer E. Vance, mgr.): New Brunswick, N. J., Jan. 24, Camden 25, Allentown, Pa., 27, Pottsville 28, Shenandoah 30, Shamokin 31.

LITTLE NUGGET: New Castle, Pa., Jan. 25, Butler 26, Braddock 27, McKeesport 28.

LITTLE TIPPETT (Duncan B. Harrison, mgr.): Baltimore, Md., Jan. 26-28.

LOST PARADISE (Charles Frohman, mgr.): Providence, R. I., Jan. 23-28.

LEWIS MORRISON (Edward J. Abram, mgr.): Hamilton, O., Jan. 24, Richmond, Ind., 25, Logansport 26, Lafayette 27, Bloomington, Ill., 28, Decatur 30, Springfield 31, Peoria Feb. 1, Burlington, Ia., 2, Keokuk 3, Quincy, Ill., 4, Hannibal, Mo., 6, Jacksonville, Ill., 7, Alton 8, Belleville 9, Cairo 10, Murphysboro 11.

LOUISE HAMILTON: Wilkesbarre, Pa., Jan. 23-28.

LYCEUM THEATRE (Frohman's): New York city, Nov. 25—indefinite.

LILLIAN LEWIS (Lawrence Marston, mgr.): Nashville, Tenn., Jan. 24-26, Birmingham, Ala., 30, 31, Columbus, Ga., Feb. 1, Brunswick 2, Savannah 3, Charleston, S. C., 4, Augusta, Ga., 6, 7, Atlanta 8, 9 Knoxville, Tenn., 10, Chattanooga 11.

LYCEUM THEATRE (Sharpley's): Fort Smith, Ark., Jan. 23-28

LADY BLARNEY (C. H. Greene, mgr.): Amesbury, Mass., Jan. 25, Lowell 27, 28, Lawrence 30, Haverhill 31.

LIGHTS O' LONDON: New York City, Jan. 23-28.

LIGHT ON THE POINT: Cincinnati, O., Jan. 22-28.

LONDON THEATRE (A. B. Scoville, mgr.): Barry, Ill., Jan 26-28.

LEW AND LOUIE WALTERS: Atlantic, Ia., Jan. 24, Avoca 25, Harlan 26, Audubon 27, Jefferson City, Mo., 28.

LORD ROONEY: Brazil, Ind., Jan. 26, Danville 27.

MANOLA-MASON COMEDY (Wesley Sisson, mgr.): New York city Dec. 19—indefinite.

MME. AND AUG. NEUVILLE (Augustin Neuville, manager): Columbus, O., Jan. 22-28.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): New York city Jan. 23-Feb. 4.

MILTON NOBLES (J. Duke Murray, mgr.): St. Louis, Mo., Jan. 23-28, Muncie, Ind., 30, Ashtabula, O., 31, Erie, Pa., Feb. 1, Batavia, N. Y., 2, Albion 3, Niagara Falls 4, Rochester 6-11.

MAVOURNEEN (Aug. Piton, mgr.): Philadelphia, Pa., Jan. 23-28.

MERRY COBBLER (Bertram and Willard, mgrs.): Corry, Pa., Jan. 24, Union City 25, Oil City 27, Sharon 28, Greenville 30, New Castle 31, New Lisbon, O., Feb. 1, E. Liverpool 2, Salineville 3, Uhrichsville 4, New Philadelphia 6, Orrville 7, Ashland 8, Shelby 9, Galion 10, Marion 11.

MIDNIGHT ALARM (Charles H. Young, mgr.): New York city Jan. 16 Feb. 4.

MISS HELYETT (E. D. Price, acting mgr.): Chicago, Ill., Jan. 22-28.

MR. WILKINSON'S WIDOWS (Charles Frohman, mgr.): Chicago, Ill., Jan. 23-28, St. Paul, Minn., 29-Feb. 1, Minneapolis 2.

MAY BRETONNE (George W. Hamler, mgr.) Circleville, O., Jan. 30-Feb. 4, Lancaster 6-11.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Chicago, Ill., Jan. 16-28, Toronto, Ont., 30-Feb. 3.

MCCARTHY'S MISHAPS: Detroit, Mich., Jan. 22-28.

MME. MODJESKA (Frank L. Perley, mgr.): Detroit, Mich., Jan. 27-28.

MINNA GALE-HAYNES: New York city Dec. 26-Jan. 28

MINNIE LESTER (George F. Mitchell, mgr.): Waverly, N. Y., Jan. 23-28.

MASTER AND MAN (C. D. McCall, mgr.): Columbus, O., Jan. 24-28, Pittsburg, Pa., 30-Feb. 4, Washington, D. C., 6-11.

MRS. POTTER-KYRLE BELLEW (John Stetson, mgr.): Philadelphia, Pa., Jan. 23-28.

MAUDE HILLMAN (W. G. Snelling, mgr.): Waterville, N. Y., Jan. 24-25, Norwich 26-28.

MEN AND WOMEN (Charles Frohman, mgr.): Williamsburg, N. Y., Jan. 23-28.

MORA-WILLIAMS (Fred. Williams, mgr.): Norristown, Pa., Jan. 23-28, Harrisburg 30-Feb. 4.

MADELINE MERLI (Fred. Schwartz, mgr.): Fort Smith, Ark., Jan. 24, Van Buren 25, Morreltown 26, Pine Bluff 27, Little Rock 28, Hot Springs 29, Texarkana, Tex., 31.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Nashville, Tenn., Jan. 23-28, Paducah, Ky., 30-Feb. 4, Nashville, Tenn., 6-11.

MARIE HUBERT FROHMAN: (Gustave Frohman, mgr.): Brockton, Mass., Jan. 24, Fall River 25, 26, New Bedford 27, Waltham 28, Holyoke 30, Westfield Feb. 1, Pittsfield 2, Gray, N. Y., 3, 4.

MELVILLE SISTERS: Norwalk, O., Jan. 24-28, Findlay 30-Feb 1

MR. FADDEN'S ELOPEMENT: Muscatine, Ia., Jan. 24, Fort Madison 25, Quincy, Ill., 26, Macomb 27, Galesburg 28.

MESSENGER FROM JARVIS SECTION (Spencer H. Cone, mgr.): Bridgeport, Conn., Jan. 23-25.

MR. AND MRS. SIDNEY DREW: Cincinnati, O., Jan. 23-28.

MME. JANAUSCHEK (Frank V. Hawley, mgr.) Montreal, P. Q., Feb. 6-12.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Paducah, Ky., Jan. 24, Clarksville, Tenn., 25, Nashville 26-28, Frankfort, Ky., 29, Paris 30, Lexington Feb. 1, Louisville 2-4, Indianapolis, Ind., 5-7, Terre Haute 8, St. Louis, Ill., 10, Sedalia, Mo., 11.

NIOBE (Abbott and Teal, mgrs.): Baltimore, Md., Jan. 16-21, Boston, Mass., 23-Feb. 4

NOSS JOLLITY (H. Noss, mgr.): Key West, Fla., 23-25, Tampa 26, Bartow 27, Kissimmee 28, Orlando 30, Eustis 31, Leesburg Feb. 1, Ocala 2, Gainsville 3, Lake City 4, Tallahassee 6, Quincy 7, Apalachicola 9, 10.

NAT C. GOODWIN (George J. Appleton, mgr.): Chicago, Ill., Jan. 23-28.

NATURAL GAS (Sam P. Cox, mgr.): Chicago, Ill., Jan. 22-28, Baltimore, Md., 30 Feb. 4, Boston, Mass., 6-11.

NUTMEG MATCH (Sol. Litt, acting mgr.): Des Moines, Ia., Jan. 24, Marshalltown 25, Ottumwa 26, Davenport 27, Pittsburg, Pa., 30-Feb. 4, Providence, R. I., 7-12.

NEWTON BEERS: Lawrence, Mass., Jan. 27.

N. S. WOOD: Nashville, Tenn., Jan. 22-28.

NORTHERN LIGHTS: Ironwood, Mich., Jan. 23-28.

NORA MACBREE (Sidney R. Ellis, mgr.): Adrian, Mich., Jan. 24, Coldwater 25, Battle Creek 26, Kalamazoo 27.

NEW YORK DAY BY DAY (Melville and Thompson, mgrs.): Valparaiso, Ind., Jan. 24, Warsaw 25, Columbia City 26, Delphos 27

ONLY A FARMER'S DAUGHTER (Jean Voorhees, mgr.): Carrollton, Mo., Jan. 24, Marceline 25, 26, Kirksville 27, Kenoka 28, Edina 30, 31, Mt. Pleasant, Ia., Feb. 1, Fairfield 2, Ottumwa 3, 4, Oscaloosa 6, 7, Grinnell 8, Marshalltown 9, 10.

OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., Jan. 8-28, Oakland 30-Feb 4, Santa Rosa 6, Stockton 7, 8, Sacramento 9, 10, Marysville 11.

OUR IRISH VISITORS (W. J. Benedict, mgr.): Brooklyn, N. Y., Jan. 23-26, New York city 30 Feb. 4.

OLIVER BYRON (J. P. Johnson, mgr.): Belvare, O., Jan. 24, Mansfield 25, Springfield 26, Dayton 27, Hamilton 28, Cincinnati 29-Feb. 4, Cleveland, O., 6-11.

OUR MARRIED MEN (Clark and Williams, mgrs.): Chillicothe, Mo., Jan. 23, Macon 25, Columbia 26, Mexico 27, Jefferson City 28, Booneville 30, Sedalia 31, Clinton Feb. 1.

OLE OLSON (E. E. Salter, mgr.): Nashua, N. H., Jan. 24, Lowell, Mass., 25, Fitchburg 27, Brockton 28, New Bedford, Mass., 31, Worcester Feb. 1, 4.

OLE OLSON (Clay Lambert, mgr.): Ottawa, Kans., Jan. 24, Wichita 25, Newton 26, Great Bend 27, Dodge City 28, La Junta, Col., 30, Trinidad 31, Las Vegas, N. Mex., Feb. 1, Albuquerque 2, Socarro 3, El Paso, Tex., 4, Silver City, N. Mex., 6, Deming 7, Tombstone, Ariz., 8, Tucson 10, Phoenix 11.

O'DOWD'S NEIGHBORS (Fred H. Whipple, mgr.): Dubuque, Ia., Jan. 24, Rockford, Ill., 25, Madison, Wis., 26, Oshkosh 27, Racine 28, Chicago, Ill., 29-Feb. 4.

ONE OF THE FINEST: Keokuk, Ia., Jan. 28.

OLD JED PROUTY: Jersey City, N. J., Jan. 23-28, Stamford, Conn., 30, Bridgeport 31, Berlin Feb. 1, Waterbury 2, Middletown 4, Boston, Mass., 6-11.

PAY TRAIN (Dittmar Brothers, mgrs.): Omaha, Neb., Jan. 22-28, Kansas City, Mo., 29-Feb. 4, Joplin 6, Galena 7, Springfield 8, Memphis, Tenn., 9-11.

POWER OF THE PRESS (Philip Simmonds, acting mgr.): Danville, Va., Jan. 27, Lynchburg 28, Charleston, W. Va., 30, Lexington, Ky., 31, Evansville, Ind., 30, 31, Nashville, Tenn., 1, 2, Memphis 3, 4, Hannibal, Mo., 6, Keokuk, Ia., 7, Burlington 8, Rock Island, Ill., 9, Des Moines, Ia., 10, 11.

PRODIGAL FATHER (Jefferson, Klaw and Erlanger, mgrs.): Auburn, N. Y., Jan. 24, Binghamton 25,

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Hornellsville 26, Elmira 27, Fredonia 28, Chicago, Ill., 30-Feb. 4, Philadelphia, Pa., 6-11.

PAYTON COMEDY: Jefferson City, Mo., Jan. 23-26.

PETE PETERSON: Kansas City, Mo., Jan 22-28.

PAIR OF KIDS (Ezra Kendall, mgr.): Chicago, Ill., Jan 22-28, Louisville, Ky., 30-Feb. 4

PATTI ROSA (W. O. Wheeler, mgr.): Decatur, Ala., Jan. 24, Huntsville 25, Chattanooga, Tenn., 26, Knoxville 27, 28, Asheville, N. C., 30, Columbia, S. C., 31, Augusta, Ga., Feb. 2, Athens 3, Atlanta, 3, 4, Rome 6, Gadsden, Ala., 7, Talledaga 8, Anniston 9, Birmingham 10, 11.

PULSE OF NEW YORK (C. N. Bertram, manager): Williamsberg, N. Y., Jan. 23-28.

PETE BAKER (Wilbur Harlan, mgr.): Owensboro, Ky., Jan. 23, New Albany 24, Russellville 26-28.

POWER OF GOLD (Walter Sanford, mgr.): Providence, R. I., Jan 23-28.

RUNAWAY WIFE (Louise Aydelle): Chelsea, Mass., Jan. 24, Ipswich 25, Haverhill 26, Biddeford, Me., 27, Gloucester, Mass., 28, Plymouth 30, Newburyport 31, Athol Feb. 1, Clinton 2, Northampton 3, Keene, N. H., 4.

ROLAND REED (E. B. Jack, mgr.): St. Louis, Mo., Jan. 22-28, Cincinnati, O., 29 Feb. 4.

R. D. MACLEAN MARIE PRESCOTT (F. H. Bowly, mgr.): Detroit, Mich., Jan. 23-25, Flint 26, Bay City 27, Saginaw 28, Grand Rapids 30, 31, Ionia Feb 1, Ypsilanti 2, Ann Arbor 3, Jackson 4, Battle Creek 6, South Bend, Ind., 7, South Chicago, Ill., 8, Elgin 9, Rockford 10, Janesville, Wis., 11.

RAMSAY MORRIS COMEDY: Alliance, O., Jan. 24, Zanesville 25, Cleveland 26-28, Columbus 30 Feb. 1, Indianapolis, Ind., 2-4.

RIP VAN WINKLE (Marney and McGowen, mgrs.): Edwardsville, Ill., Jan. 20, Jerseysville 31.

RICE'S SURPRISE PARTY (E. E. Rice, mgr.): Worcester, Mass., Jan 24, Lynn 26.

ROSE COGHLAN (John T. Sullivan, mgr.): Buffalo, N. Y., Jan. 23-28.

RILEY DRAMATIC: Garrett, Ind. Jan. 23-28.

ROSINA VOKES (Clarence Fleming, mgr.): Janesville, Wis., Jan. 24, Madison 25, La Crosse 26, Winona, Minn., 27, Stillwater 28, Minneapolis 30-Feb. 1, St. Paul 2-4, Milwaukee, Wis., 6-11.

ROBERT DOWNING (Will McConnell, mgr.): Chattanooga, Tenn., Jan. 23-25, Rome, Ga., 26, Atlanta, 27, 28, Macon 30, 31, Americus Feb. 1, Thomasville 2, Jacksonville, Fla., 3, Brunswick, Ga., 4, Savannah 6, 7, Charleston, S. C., 8, 9, Augusta, Ga., 10, Columbus 11.

SOCIAL SESSIONS (D. J. Sprague, mgr.): Martinsburg, W. Va., Jan. 24, Hagerstown, Md., 25 Chambersburg, Pa., 26, Carlisle 27, Harrisburg 28.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hausenfordet, mgr.): Boston, Mass., Jan. 23-28 Morristown, N. J., 30, Elizabeth 31, Shenandoah, Pa., Feb. 1, Mahanoy City 2, Reading 3, 4, Manch Chunk 6, Allentown 7, Hazleton 8, Wilkesbarre 9, Scranton 10, Sunbury 11.

SOL. SMITH RUSSELL (Fred. G. Berger, mgr.): Toronto, Ont., Jan. 23-25, Rochester, N. Y., 26-28.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.) Cincinnati, O., Jan. 22-28.

SOCIETY FAD (John H. Russell, mgr.): New York city Dec. 5-indefinite.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Centreville, Ia., Jan 23-28 Ottumwa 30-Feb. 4, Fairfield 6-11.

SIBERIA (Harry Kennedy, mgr.): New York city Jan. 23-28.

STILL ALARM (Joseph Arthur, mgr.): Hartford, Conn., Jan. 24, Waterbury 25, Worcester, Mass., 26-28, Providence, R. I., 30-Feb 4.

SPIDER AND THE FLY (Eastern, M. B. Leavitt, mgr.): San Francisco, Cal., Jan. 23-28.

SUPERBA (Edwin Warner, mgr.): Baltimore, Md., Jan. 23-28.

STUART ROBSON (W. R. Hayden, mgr.): Minneapolis, Minn., Jan. 23-26.

STANDARD DRAMATIC (Fay's). Pottsville, Pa., Jan. 26-Feb 11

SHADOWS OF A GREAT CITY: Cleveland, O., Jan. 23-28.

SPOONER COMEDY (B. S. Spooner, mgr.): Lincoln, Neb., Jan 23-28, Topeka, Kans., 30 Feb. 4, Council Bluffs, Ia., 6-11.

SQUIRE HASKINS: Mt. Carmel, Pa., Jan. 24, Huntingdon 25, Houtzdale 26, Altoona 27, Johnstown 28.

SURRENDER (Charles Prohman, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4, Buffalo, N. Y., 6-11.

SILVER KING (Carl A. Haswin, mgr.): Towanda, Pa., Jan. 24, Elmira, N. Y., 25, Corning 26, Hornellsville 27, Warren, Pa., 28, Warren, O., 30, Canton 31, Akron Feb. 1, Lima 2, Fort Wayne, Ind., 3, Kankakee, Ill. 4, Chicago 5-11.

SOUTH BEFORE THE WAR: Whalen and Martell, mgrs.): Philadelphia, Pa., Jan. 23-28.

SIDE TRACKED (Walters and Rawson, mgrs.): Wheeling, W. Va., Jan. 23-25.

SKIFFED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Pittsburg, Pa., Jan. 23-28.

SEXTER PAYTON: Bevier, Mo., Jan. 23-28.

ST. FELIX SISTERS: Columbus, Miss., Jan. 25, Aberdeen 27, Starkville 28, Kosinsko 30, Winona 31, Canton Feb. 1, Hazlehurst 3, Summit 3, Wessau 4, Jackson 5, Yazoo City 6, Lexington 7, Greenwood 8, Leland 9, Arkansas City 11.

SAWTELLE DRAMATIC: Gloversville, N. Y., Jan. 23-28.

SPAS OF LIFE (H. S. Taylor, mgr.): Brooklyn, N. Y., Jan. 23-28.

TWO SISTERS (George W. Ryer, mgr.): Indianapolis, Ind., Jan. 23-28, St. Louis, Mo., 29-Feb 4.

THE WESTERNER: Richmond, Va., Jan. 27, 28.

THE STOWAWAY (Litt and Davis, mgrs.): Toledo, O., Jan. 23-28, Detroit, Mich., 30-Feb. 4, Chatham, Can., 6, London 7, Hamilton 8, Toronto 9-11.

THE ENSIGN (Litt and Davis, mgrs.): Brooklyn, E. D., Jan. 23-28, Scranton, Pa., 30, 31, Wilkesbarre Feb. 1, Williamsburg 2, Pottsville 3, Lancaster 4, Johnstown 6, Canton, O., 7, Lima 8, Fort Wayne, Ind., 9, 10, Springfield, Ill., 11.

THE WORLD AGAINST HER (Sam R. Villa, manager): Carlinville, Ill., Jan 24, Taylorville 25, Vandalia 26 Mattoon 27, Chicago 29-Feb. 4.

THOMAS W. KEENE (W. F. Dickson, mgr.): Toronto, Ont., Jan. 26-28.

TRIP TO CHINATOWN: New York city—indefinite.

TRIP TO CHINATOWN (Hoyt and Thomas, managers): Pueblo, Col., Jan. 24, Salt Lake City, U., 26-28.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indennite.

THE BURGLAR: Evansville, Ind., Jan. 29, 30.

THE GIRL I LEFT BEHIND ME: (Chas. Prohman, mgr.): New York city Jan. 25—indefinite.

TWO OLD CRONIES (Anderson's): Newark, N. J., Jan. 23-25, Pranford, Pa., 26, Camden, N. J., 27-28.

TANGLED UP: Richmond, Va., Jan. 25, 27.

THE SMUGGLER: Baltimore, Md., Jan. 25, 28, Philadelphia, Pa., 30 Feb. 4

TONY FARRELL (C. E. Callahan, manager): Hornellsville, N. Y., Jan. 24, Wellsville 25, Warsaw 26, Franklin, Pa., 27, Titusville 28, Binghamton, N. Y., 30, Oneonta 31, Albany Feb. 1, Troy 2-4, Brooklyn 6-11.

THE OPERATOR (E. B. Ludlow, manager): Fall River, Mass., Jan. 23, 24, Nashua, N. H., 25, Lawrence, Mass., 26, Lewiston, Me., 30, 31, Bath Feb. 1, Portland 2, Augusta 3, Bangor 4, Dover, N. H., 6, Portsmouth 7, Exeter 8, Amesbury, Mass., 9.

TEXAS STEER (Hoyt and Thomas, mgrs.): Haverhill, Mass., 24, Lawrence 25, Brockton 26, Lynn 27, 28.

THE HUSTLER (William T. Keough, mgr.): Northampton, Mass., Jan. 24, Holyoke 25, Springfield 26, Middletown, Conn., 27, Hartford 28, Philadelphia, Pa., 30-Feb. 4, New York city 6-11

THE VOODOO (Gus Bothner, mgr.): Cleveland, O., Jan. 23-25, Rochester, N. Y., 26-28.

THE SCOUT (A. Y. Pearson, mgr.): Boston, Mass., Jan 23-28 Newark, N. J., 30 Feb. 4

THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): Manchester, N. H., Jan. 23-25, Concord 26, Haverhill, Mass., 27, 28.

THE KID: Kansas City, Mo., Jan. 22-28

TWO JOHNS: Wheeling, W. Va., Jan. 25.

THE DAGO (F. O. Singer, mgr.): Anderson Ind., Jan. 24, Union City 25, Urbana, O., 26, Springfield 27, Middletown 28, Cincinnati 30-Feb. 4, Columbus 6-9, Circleville 10 Lancaster 11.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Lawton, O., Jan. 23-28, Indianapolis, Ind., 30-Feb. 4, Nashville, Tenn., 6-11.

ULLIE AKERSTROM (Gus Bernard, mgr.): Portsmouth, N. H., Jan. 23-25, Dover 26-28, Bangor, Me., 30 Feb. 2, Lewiston 3-4, Portland 6-8, Haverhill, Mass., 9-11.

UNDER THE LION'S PAW (George B. Peck, mgr.): Rome, N. Y., Jan. 26, Cortland 27, Binghamton, 28, Roysich 30, Ilion, N. Y., 31, Little Falls Feb. 1, Gloversville 2, Amsterdam 3, Cohoes 4, Glens Falls 6, Saratoga 7, Schenectady 8, Huntington 9, Newburg 10, Matteawan 11.

UNCLE TOM'S CABIN (Leggett's): Grant's Pass, Ore., Jan. 24, Ashland 25.

UNCLE TOM'S CABIN (Sutton): Eugene, Ore., Jan. 24, Roseberg 25 Grant's Pass 26, Ashland 28.

UNCLE TOM'S CABIN (Davies'): Elgin, Ill., Jan. 26.

W. H. CRANE (Joseph Brooks, mgr.) Boston, Mass., Jan. 9-26, New York city 30—indefinite.

WADE-LEROYLE (F. P. Prescott, mgr.): Rock Rapids, Ia., Jan. 23-25, Adrian, Minn., 26 28 Worthington 30, St. James 31-Feb. 1, Mankato 2-4.

WILSON BARRETT: Brooklyn, N. Y., Jan. 23 28, Washington, D. C., 30 Feb 4.

WALKER WHITESIDE (W. P. Henderson, mgr.): Columbus, Ind., Jan. 23-25, Seymour 26, Madison 27.

WILFRED CLARKE: Hinton, W. Va., Jan. 24, Charleston 25, 26, Huntington 27, 28, Dartmouth, O., 30, Maysville, Ky., 31 Mt. Sterling Feb. 1, Louisville 2-4, New Albany, Ind., 6, Princeton 7, Owensboro, Ky., 8, Russellville 9, Columbus, Tenn., 10, Huntsville, Ala., 11.

WHITE SQUADRON (A. Y. Pearson, mgr.): Bridgeport, Conn., Jan. 24, Hartford 26, Wilmington, Del., 28.

WAIFS OF NEW YORK (Harry Williams, mgr.): Philadelphia Pa., Jan. 23-28.

WIDOW MURPHY'S GOAT (H. Brooks Hooper, mgr.): Mt. Sterling, Ky., Jan. 24, Stanford 25, Harrodsburg 26, Nicholasville 27, Lebanon 28, Bowling Green 30, Russellville 31, Clarksville, Tenn., Feb 1, Hopkinsville, Ky., 2, Princeton 3, Centralia, Ill., 4.

WARDE-JAMES (Robert Brower, mgr.): Milwaukee, Wis., Jan. 23-25, Eau Claire 26, Duluth, Minn., 27, 28.

WAITE COMEDY: Reading, Pa., Jan. 23-28, York 30-Feb. 11.

WHITE SLAVE (Harry Kennedy, manager): Rochester, N. Y., Jan. 23-28, Buffalo 30-Feb. 4, Philadelphia, Pa., 6-11

YORK VOSSOS (John Hogarty, mgr.): Logansport, Ind., Jan. 24, Fort Wayne 25, So. Chicago, Ill., 26, Aurora 27, Streator 28, Joliet 30, Bloomington 31, Springfield Feb 1, Jacksonville 2, Hannibal, Mo., 3, E. St. Louis 4, St. Louis, Mo., 6-11.

ZEB THE CLODHOPPER (Young and Kauffman, mgrs.): Delaware, O., Jan. 24, Wilmington 25, Washington, C. H., 26, Circleville 27, Chillicothe 28, Jackson 30, Portsmouth 31, Ironton Feb. 1, Huntington, W. Va., 2 Montgomery 3.

OPERA AND CONCERT.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Washington, D. C., Jan. 23 28, Brooklyn, N. Y., 30-Feb. 4.

CALHOUN OPERA: Seattle, Wash., Jan. 16-28.

CORINNE OPERA BURLESQUE (Jennie Kimball, mgr.): Chicago, Ill., Jan. 15-28, Cleveland, O., 30 Feb. 4.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Buffalo, N. Y., Jan. 23 25, Detroit, Mich., 27-29.

DIGBY BELL OPERA (J. H. Paiser, manager): Montreal, P. Q., Jan. 23-28, Ottawa, Ont., 30, 31, Brockville Feb. 1, Kingston 2, Belleville 3, St. Catharines 4, Hamilton 6, London 7, 8, Woodstock 9, Brantford 10.

DESHON OPERA: Asheville, N. C., Jan. 27-28, Knoxville, Tenn., 30 Feb. 4.

FENCING MASTER (J. M. Hill, mgr.): New York city Nov. 14—indefinite.

FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Boston, Mass., Jan. 23-Feb. 18.

FARENCZY OPERA: New York city Jan. 9-Feb. 18.

GEO. A. BAKER OPERA: Salem, Mass., Jan. 23-28, Lynn 30-Feb. 4, Fall River 6-11.

HAMMERSTEIN'S ENGLISH OPERA: New York city Jan. 24—indefinit.

HEYWOOD'S CELEBRITIES: Albany, Ga., Jan. 24, Thomasville 25, Valdosta 26, Gainesville, Fla., 27, Ocala 28 30.

KATHERINE GERMAINE OPERA: St. Johns, N. B., Jan. 26—indefinite

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): New York city Dec. 26—indefinite.

MCGIBNEY FAMILY CONCERT: Columbia, S. C., Jan. 24, Orangeburg 25, Camden 26, Winburn 27, Chester 28, Charlotte 30, Salisbury, N. C., Feb. 1, Greensboro 2, Raleigh 3, Winston 4, Newburn 5.

OVIDE MUSIN: (R. E. Johnston, manager): Springfield, O., Jan. 24, Mt. Vernon 25, Cleveland 26, Washington, Pa., 27, Athens, O., 28, Cincinnati 29, Delaware 30, Fort Wayne, Ind., 31, Auburn Feb. 1, Xenia, O., 2, Richmond, Ind., 3, Oxford, O., 4, Cincinnati 5, Martinsville, Ind., 6, Indianapolis 7, Greenwood 8, Newark, O., 9.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Marshalltown, Ia., Jan 24, Des Moines 25, 26, Oscaloosa 27, Ottumwa 28.

RAVENSVI CONCERT: Chicago, Ill., Jan. 26 28 Toledo O., 31, Cleveland Feb. 1, Akron 3, Buffalo, N. Y., 4, Hortonville 6, Williamton, Pa., 7, Pottsville 8 Philadelphia 9.

SCHUBERT SYMPHONY CLUB: Mattoon, Ill., Jan. 24, Effingham 25, Robinson 26, Newton 27, Olney 28, Flora 30, Salem 31.

TAR AND TARTAR (C. B. Mullaly, mgr.): Memphis Tenn., Jan. 23-25, Helena, Ark., 26, Vicksburg, Miss., 27, 28, New Orleans, La., 29-Feb. 4, Mobile, Ala., 7, Meridian, Miss., 8, Selma, Ala., 9, Columbus, Ga., 10, Macon 11.

THE ISLE OF CHAMPAGNE (George W. Lederer, mgr.): Harlem, N. Y., Jan. 23-28.

WILBUR OPERA: Syracuse, N. Y., Jan. 23 28.

VARIETY AND BURLESQUE.

ADA DIXON: Allegheny, Pa., Jan. 23-Feb. 4.

ROBINSON SISTERS' SPECIALTY: Adams, Neb., Jan. 24, Firth 25, Hickman 26, Crete 27, Wilber 28

BOSTON NOVELTY (H. A. Hart, mgr.): St. Louis, Mo., Jan 23-28.

BOB LESLIE NOVELTY: Greenfield, Ill., Jan. 24, Carrollton 25, Roadhouse 26, Jacksonville 27, Girard 28.

CITY SPORTS BURLESQUE: Worcester, Mass., Jan. 23-28.

CITY CLUB BURLESQUE (T. E. Miaco, mgr.): Washington, D. C., Jan. 23-28.

CREOLE BURLESQUE (Sam T. Jack, manager): Milwaukee, Wis., Jan 23-28, Chicago, Ill., 29-Feb. 18.

FAY FOSTER BURLESQUE: Philadelphia, Pa., Jan. 23-Feb. 4.

FIELDS AND HANSON SPECIALTY: New York city Jan. 23-28.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Cincinnati, O., Jan 23-28, St. Louis, Mo., 30 Feb. 4 Chicago, Ill., 6-11.

GEORGE DIXON SPECIALTY: Washington, D. C., Jan. 23-28.

GUS HILL NOVELTIES Baltimore, Md., Jan. 23-28, Philadelphia, Pa., 30-Feb 4, Washington, D. C., 6-11.

HARRY WILLIAMS' OWN: Boston, Mass., Jan. 23 28.

HARRY WILLIAMS' METEORS (Harry W. Williams, mgr.): Brooklyn, N. Y., Jan. 30 Feb. 4.

HOWARD ATHENÆUM (John D. Hopkins, mgr.): Indianapolis, Ind., Jan. 23-28, Louisville, Ky., 30-Feb. 1, Lexington 2, Columbus, O., 3.

IRWIN BROTHERS SPECIALTY: Louisville, Ky., Jan. 22-28, Chicago, Ill., 29-Feb. 4.

LIDA GARDNER: Lowell, Mass., Jan 23-28.

LONDON GAIETY GIRLS: New York city Jan. 23-Feb. 11.

LENTON SPECIALTY: Greenwich, N. Y., Jan. 24, Mechanicsville 25, Philmount 26, Rondout 27, Sing Sing 28.

MAY HOWARD BURLESQUE (T. E. Miaco, mgr.): Chicago, Ill, Jan 8-28.

MAY RUSSELL BURLESQUE: New York city Jan. 23-28.

MARIE SANGER: Providence, R. I., Jan. 23-28, Boston, Mass., 30-Feb 11.

NIGHT OWLS BURLESQUE (Robt. Manchester, mgr.): Troy, N. Y., Jan. 23-28.

REILLY AND WOODS: Toronto, Ont., Jan. 29 Feb. 4

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Pittsburg, Pa., Jan. 23-28, Washington, D. C., 30-Feb. 4.

ROSE HILL FOLLY (Rice and Barton, mgrs.): Chicago, Ill., Jan. 22-28.

SAM DEVERE: Brooklyn, N. Y., Jan. 23-28, Newark, N. J., 30-Feb. 4, Williamsburg, N. Y., 6-11.

SEITOS AND WATSON: Philadelphia, Pa., Jan. 16-28.

TONY PASTOR: New York city Oct. 31—indefinite.

TRANS-OCEANIC SPECIALTY (John D. Hopkins, mgr.): Columbus, O., Jan. 22-25

WEBER AND FIELDS' VARIETY: (C. F. Cromwell, mgr.): Altoona, Pa., Jan. 24, Johnstown 25, Wheeling, W. Va., 26-28, Pittsburg, Pa., 30-Feb. 4, Cincinnati, O., 6-11.

MINSTRELS.

AL. G. FIELD Evansville, Ind., Jan. 24 Paducah, Ky., 25, Cairo, Ill., 26, Jackson, Tenn., 27.

C. E. SCHILLING: Port Townsend, Wash., Jan. 26, Victoria, B. C., 27.

CLEVELAND (W. S. Cleveland, mgr.): Savannah, Ga., Jan. 24, Jacksonville, Fla., 25, Macon, Ga., 26, Columbus 27, Birmingham, Ala., 28, Meridian, Miss., 30, Selma, Ala., 31.

GORTON (Charles H. Larkin, mgr.) Kenton, O., Jan. 24, Cuyahoga Falls 25 Ravenna 26.

GORMAN: Ashtabula, O., Jan 26, Erie, Pa., 27, Youngstown, O., 28, Titusville, Pa., 30, Warren 31, Buffalo, N. Y., Feb. 1, 2, Niagara 3, Lockport 4.

IDEAL COLORED (J. C. Hart, mgr.): Gilmer, Tex., Jan. 24, Mineola 25, Tyler 26, Temple 27, Longview 28

NEW IDEAL (A. B. Stokes, mgr.): Tyler, Tex., Jan. 24, Troupe 25, Longview 26, Marshall 27, Shreveport, La., 28.

SWEENEY, ALVIDO AND GOETZE: Springfield, O., Jan. 26, New Carlisle 27.

VREELAND: Rochester, Pa., Jan. 24, E. Liverpool, O., 25, Beaver Falls, Pa., 26, New Carlisle 27, Niles, O., 28.

SPECIAL EVENTS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.) Lawrence, Kans., Jan. 23-25, Junction City 27, 28, Abilene 30, 31, McPherson Feb. 1, 2, Hutchinson 3, 4.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Exeter, N. H., Jan. 23-25, Nashua 26-28, Fitchburg, Mass., 30-Feb. 1, Waltham 2-4, Worcester 6-8, Willimantic, Conn., 9-11

COTTON'S DONKEY CIRCUS: New York city Jan. 9-Feb. 28.

CHARLES E. HAMILTON: Madison, Fla., Jan. 26-28.

EDWARD MARO (Magician): Sullivan, Ill., Jan. 24, Lovington 25, Oakland 26, Rosedale, Ind., 27, Chelsea, Mich., 30, South Bend, Ind., 31, Green Bay, Mich., Feb. 1, Michigan City, Ind., 2, Rensellaer 3, Goodland 4.

ELI PERKINS (Lectures): McCook, Neb., Jan. 24, Cambridge 25, Hastings 26, Minden 27, Hudredge 28-28.

GREY AND JEFFRIES' GLASS BLOWERS: Jordan, N. Y., Jan 23 28.

HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5—indefinite

HERBERT L. FLINT (Mesmerist, L. J. Meacham, mgr.): Council Bluffs, Ia., Jan. 23-29, Des Moines 30-Feb. 4.

LIEUT. PEARY, U. S. NAVY: Bridgeport, Conn., Jan. 24, Brooklyn, N. Y., 25, 26, Westchester, Pa., 27, Brooklyn, N. Y., 28, Washington, D. C., 30, Flushing, N. Y., 31, New Haven, Conn., Feb. 1, Northampton, Mass., 2.

PROF. CARPENTER: Knoxville, Tenn., Jan. 23-28, New Orleans, La., 30 Feb. 4, Mobile, Ala., 6-11.

PROF. HERRMANN Detroit, Mich., Jan. 23-25, Jackson 26, Grand Rapids 27, 28, East Saginaw 30, Bay City 31, Lansing Feb. 1, Milwaukee, Wis., 2-5.

W. C. COUP: Philadelphia, Pa., Jan. 26-28.

DATES AHEAD.

[Received too late for classification.]

BUCHANAN'S COMEDIANS: Red Wing, Minn., Jan. 23 28, Lake City 30 Feb. 5, Hastings, Neb., 6-11.

CRUST OF SOCIETY (John Stetson, mgr.): Chicago, Ill. Jan. 22-28

JARBEAU (Jeff. D. Bernstein, manager): Bloomington, Ill., Jan. 24, Champaign 25, Danville 26, Springfield 27, East St. Louis 28, Logansport, Ind., 30, Coldwater, Mich., 31, Jackson Feb. 1, Bay City 2, E. Saginaw 3, Port Huron 4, Detroit 6-11.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Wilmington, Mich., Jan 26-28, Fowlerville 30-Feb 1.

MCKENNA'S FLIRTATIONS (England): Kidderminster Jan. 23-28, West Bromwich 30-Feb. 4, Wolverhampton 6-8.

NINETY DAYS (Charles Prohman, mgr.). New York city Jan. 30—indefinite.

PAULINE HALL OPERA CO. (George B. McClellan, manager): Denver, Col., Jan. 23-28, Wichita, Kans., 29 Topeka 30, St. Joseph, Mo., 31, Lincoln, Neb., Feb. 2, Sioux City, Ia., 3, Omaha, Neb., 3, 4, Des Moines, Ia., 6, Burlington 7, Lafayette, Ind., 8, South Bend 9, 10.

RENARD LYRIC ARTISTS (F. W. Renard, manager): Mitchell, S. D., Jan. 30, Sioux City, Ia., 31, Omaha, Neb., Feb 1, Lincoln 2, Fremont 3, Essex Station, Ia., 4 6, Marysville, Mo., 7, Chillicothe 8, Carrollton 9, Kansas City 10 11.

THE PRESIDENT: Kent, O., Feb. 8, Ravenna 9, Wellsville 11.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Mrs. Potter and Kyrle Bellew in Theorse opened to a fair house 16. Two splendid bits of character work were done by Messrs. Clarges and Ward. The former is remembered here for his excellent work with the New York Comedy co. last season and received a warm welcome on his first return. Digby Bell Opera co. in Jupiter 23 28.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): 8 Bells to fair business 16-21. J. H. Gilmour in Dartmoor 23-28.—THEATRE ROYAL (Sparrow and Jacobs managers): The Dark Secret opened to S. R. O. 16 Go Won-Go-Mohawk 23-28.—ITEM: The Lyceum is again closed owing to some pecuniary disagreement amongst its backers.

OPEN TIME.

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ALEXANDRIA, LA.: Alexandria Opera House in February and March.

ATLANTIC, IOWA: Opera House, Feb., March, and April.

CANAL DOVER, OHIO: Big 4 Opera House, March 17-31.

CLINTON, ILL.: New Fair Opera House, Feb. 23-25.

COLUMBUS, KANS.: Columbus Opera House, Feb. 6-12 27, 21-27, March, April, and May.

FAYETTEVILLE, ARK.: Feb. 4, 23-28.

GRAND RAPIDS: Mich. Power's Grand Opera House, Feb 2-8, 10-14, 27 28, March 9-11, April 3-8, 17 28, May 1 24, 26-31.

GOUVERNEUR, N. Y.: Union Hall, February.

KEY WEST, FLA.: San Carlos Opera House, Jan. 29-31.

POTTSTOWN, PA.: Grand Opera House, Feb. 1, 9, 13, 27, 18, 20 28.

PHŒNIX, ARIZ.: Devereaux Opera House, Jan. 31, March 26, April .

SHAMOKIN, PA.: G. A. R. Opera House, April 3, 4, 24.

ST. JOHNS, N. B.: St. Johns Opera House, Feb. 23, 25-28, March 2-10, 29-31, April 1, 17-30, May 25-31.

TYRONE, PA.: Academy of Music, Feb. 3, 27, 28, March 1-7, 17-25, April 1-15, April 21-25.

VINTON, IOWA: Watson's Opera House, Feb and March.

WINCHESTER, KY.: Winchester Opera House, Feb. 23-25, March 6-31.

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